

SQUARE DANCING

JUNE, 1980

\$1.00 PER COPY

29th
*National
Convention*

MEMPHIS — 1980

(see page 10)

LEE HELSEL
(See page 9)

CALLERLAB 1980
(See page 12)

LOVETT HALL
(See page 18)

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

The Desert Twirlers like most clubs are having problems with beginner classes. There is just too much to learn in too short a time. After the halfway dance, we invite our beginners to attend the club workshop. Every other dance is called at the beginners level and the whole club dances with them. The squares keep dancing with less breakdowns and hopefully we will graduate better dancers.

Bud Vogel
Riviera, Arizona

Dear Editor:

Thank you for supplying the square dancers of the world with an excellent publication. We have been dancing continually for 28 years and have enjoyed every year of it. We are now treasurers of the Kansas Square Dance Association. We had the opportunity to travel to

Norway, Sweden and Denmark last summer and thought it would be great to dance along the way. We received the August issue of SQUARE DANCING and just before we left we made our contact with your Norway Info Volunteer listing. They picked us up at our hotel and took us to the Fjord Frolickers and made us honorary members. It was a memorable evening. Mr. and Mrs. Kjell Vardennaer are a real asset to world wide square dancers and you helped us make the proper contacts. Thanks a million.

Dean and Dorothy Boyd
Topeka, Kansas

Dear Editor:

We were introduced to your magazine three years ago; wish we had known about it long ago! It would be difficult to say what we enjoy reading most. Some folks have no idea how widespread our activity is until they see the magazine . . . We were particularly interested in last year's smooth dancing articles. We travel from 25 to 75 miles to dance with smooth dancing clubs. When a man twisted my arm severely on a right and left grand to send me scooting in an opposite direction and that shoulder was sore for a week, we felt it was time to dance elsewhere. We didn't quit; we simply chose our place of dance more carefully. Your magazine should be required reading for all callers and they should utilize what
(Please turn to page 55)

SQUARE DANCING

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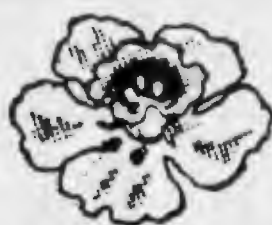
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JUNE, 1980

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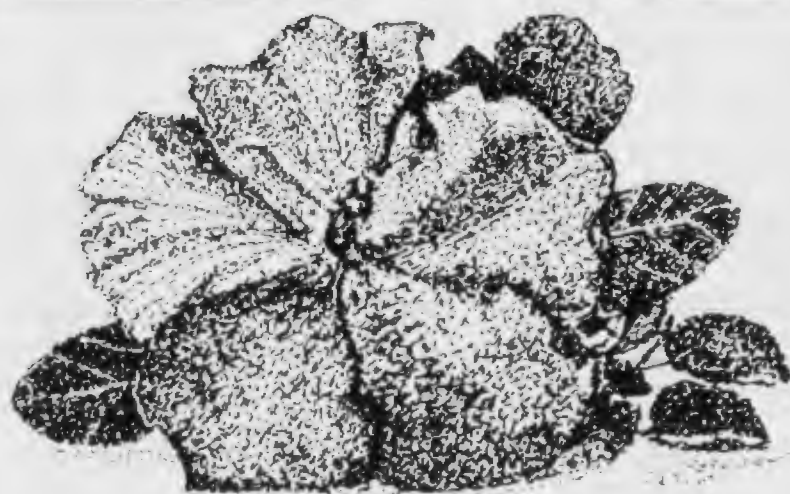
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AS I SEE IT

bob osgood

June, 1980

IF ANYONE HAD TOLD US, a few years back, that National Conventions would regularly attract upwards of 20,000 delegates we would have thought him *off his rocker*. But here it is, the month of the Big One once again and a mid-way count a short time ago put the up-coming Memphis affair in front of all past conventions at that particular point in time.

If Memphis does indeed go past the 20,000 registration mark it will be the 6th in a row to do so. Not since 1974 when San Antonio played host to a respectable 18,052 has any National dropped below the 20,000 mark. It's a trend now and possibly a reassuring reminder that square dancing is alive and well as we move into the 80's.

☆☆☆

And while we're on the subject of Conventions, Callerlab held another successful gathering — this time in Miami, the week just preceding Easter. The big bonus for many of us was the opportunity to have Ralph Page, Les Gotcher, Charlie Baldwin and a host of famous-name old timers show up for the three-day caucus. Much of significance was accomplished and you'll find a wrap-up with pictures starting on page 10.

With almost 1,000 in attendance and more than half of these callers, it was interesting to note that the total time in calling amounted to almost 9,000 years, or an average of 16.338 years per caller.

Quite a bit was accomplished during the three days of meetings and you will note as you read the report, the battle of the basics continues. This year we had hoped that the members might decide to put a *freeze* on the Basic plateau for as long as ten years with perhaps five years as a "hands off" policy for the Extended Basics and three or so years for

Mainstream. However, the members of the various committees studying the Basics took a different tack. After moving a few of the calls from the Basic and Extended Basic plateaus into Mainstream, they established, at least for a period of study, a limited number of Basics which conceivably could become a more realistic (or limited) Mainstream program.

Interestingly enough this seems to bring us full circle to the time nine years ago when Callerlab entered the scene and accepted the 75 Basics that made up the Basic and Extended Basic programs as the foundation program for this activity. We had rather hoped at that time that this program which we had helped to formulate with the aid of about 200 callers over a period of some 15 years would be recognized as the true Mainstream.

Although disappointed that this didn't work out immediately, we could see that members of this new organization needed to work with the basics themselves in order to become fully cognizant of what the dancing public really wanted and was willing to accept.

While one committee took on the *definitions* of various movements, a second took on the responsibility of checking on the *timing* of each movement and a third the *styling* involved. Other committees worked on the different basic plateaus and then all of this had to be eventually sorted out and then brought back together again.

Our original concept, if you'll remember, was that a potential dancer will accept up to thirty, weekly, two and one-half hour lessons in learning to dance. During this time, we felt that an individual *learns to be a dancer*. Through the use of a well-selected list of basics, he learns to move to music, to react automatically and comfortably to calls. He learns to be a considerate and smooth dancer. With the aid of basics selected for the course, he becomes aware of body mechanics and the

importance of moving to music.

With all this, time is spent in teaching the all-important social aspects that are a part of any successful square dance program.

When the Callerlab list expanded past 60 calls grouped into families which included more than 100 separate calls, the suggested 41 weeks was not enough time to cover the material but it was too long to retain many of the dancers.

The results show that as many as 80% of those entering a class have been dropping out before the class is completed.

We invite you to look at the revised list of basics starting on page 15. Those movements that now make up the Basic and Extended Basic plateau may not be exactly the same ones that appeared on the lists seven or eight years ago when Callerlab entered the scene, but they do represent a workable program that can be taught within a reasonable amount of time, providing the framework for a Mainstream program that *can* attract and hold many new dancers. It will be interesting to see how Callerlab develops and promotes its new concept of Mainstream. We will do all that we can to help.

Facts – Facts – What are the Facts?

WE KEEP READING and printing statistics relative to the activity but we wonder just how many of these are based on fact. We quote numbers of dancers engaged in square dancing and note with some concern that over the past ten years the same number of 6,000,000 keeps showing up. Certainly there must be some change — up or down.

When guestimating the number of callers actively engaged in the program we see the number 9,000 cropping up continually. However, recently a producer of square dance records was asked what top sales figures might be for a single singing call. The estimate given was 30,000. Because these flip side records are designed primarily for callers and, allowing for the fact that a moderate proportion go to non-calling dancers, one might draw the conclusion that rather than 9,000 callers in the field today, there could be some 25,000 or more.

Square dancing is due for a little modern market research. In order to trace our growth

we need more reliable figures than we possess at the present time. Perhaps what we need is a good, sensible, fact-finding poll, something that reflects the help of the associations as well as an assist from the dancers themselves. Certainly we need the input of those no longer dancing to determine why they dropped out, but also we'd like some dependable figures on the number of classes starting up each year and the count of those dancers who finish. We'd like to have a reliable "voice of the dancer" covering what folks think about the basic plateaus and whether or not they should be changed continually.

We're going to develop the idea of an international poll next month and see if we can't come up with a method of getting the answers to the all-important questions, arrive at some conclusions — and then make the results known publicly with the hope that they will help to guide our future. Surely there are some facts that leaders of the activity would like to know. Callerlab, Roundalab and Legacy could benefit from knowledge of this type.

Exhibition Follow-Up

Just in case you're wondering about the notice we ran in the March issue concerning an invitation for a group of Americans to demonstrate square dancing at a festival in France — the invitation has been accepted. Apparently a number of dancers' groups responded to the article and the nod went to the Square Tappers of Muskegon, Michigan.

These youngsters, as you'll remember from the May cover and story, are an enchanting group of boys and girls ranging from the very young to somewhere in the teens. Gene and Alice Maycroft, leaders of the group, will be opening the door for visits to this and perhaps other European Dance Festivals — of which there are many.

Every once in a while we get requests for names of groups who would do a good job representing American Folk Dance abroad. Usually this involves the dancers making their own way to the Continent, then the hosting city takes care of their food, lodging and transport for the week or so that they are involved. Sound like fun? Then send us information about your group so we may keep it handy in our talent file.

LEE HELSEL RETIRES

The END of an ERA

Mary
and
Lee



AFTER MORE THAN 30 years in square dancing, veteran caller, coach and leader, Lee Helsel, hangs up the microphone this month. Having established a most enviable record in the field of square dancing, Lee, who retired more than a year ago from the field of recreation and mental health in city and state governmental agencies, has decided to bow out of the activity to which he has contributed so much over the years.

A rundown of all of Lee's milestones would fill many pages of this issue of the magazine. However a brief resumé will show that he and his wife, Mary, have played an important role in caller and leadership training, serving on staffs of callers schools and presenting day-long and week-long clinics. The numbers of those coached by Helsel would amount to several hundreds.

Although a popular figure at some of the nation's great square dance events such as the annual Spring Festival in Washington, D.C., and on the staffs of numerous well-known vacation institutes in the United States and Canada, Lee was one to put his local calling ahead of his other duties, graduating many new dancers over the years and conducting a continuing home club program, of which both he and Mary were justifiably proud.

Twenty years ago, the Helsels accepted the invitation of the Air Force to travel to Germany and other European capitals to teach and call at U.S. military bases, helping to formalize the American square dance programs overseas which have continued to this day.

Long a contributor to publications with his views on caller training, Lee, in 1970, became a part of the organizational committee for

Callerlab — The International Association of Square Dance Callers. As one of its charter members, Lee has served on its board and on its executive committee during the organization's growth period.

As a recording artist, Lee was among those early callers who pioneered the square dance recording field. He appeared on the old '78's for Sets in Order and then subsequently on L.P.'s. He has served in this way as an "unseen" caller for many hundreds of dancers in out-of-the-way areas around the globe.

Lee was honored a number of years ago by induction into the Square Dance Hall of Fame and in 1979, the members of Callerlab presented him with that organization's coveted Milestone Award.

During all these years, Mary has been an active partner, assisting Lee in beginner classes, club dances and at caller colleges. She has also conducted innumerable sessions herself for dancers and callers' wives. Long an exponent of attractive dress and good grooming, proper conduct and etiquette and the importance of a caller's wife being a present help to her husband, Mary set an enviable example for others.

Lee and Mary have seen the activity go through many changes over the years. They have served the activity in many ways. The square dance activity owes much to the Helsels and they will be missed.

After so many years devoted to the teaching and entertaining of many thousands of dancers, the two of them have earned some time off for themselves. We join their many friends in thanking them for the time they have devoted, unselfishly, toward the perpetuation of American square dancing.



Governor Lamar Alexander

Welcome to the 29th

the first national convention
of the 80's takes place
this month in Tennessee

THEY WILL BE COMING from all over, from every state and province and from many areas overseas to take part in this great tradition — the Annual National Square Dance Convention.

It is a three-ring circus, a country fair, a gigantic school room, a square dance Olympics all rolled into one. There will be square dancers from small rural communities, from large metropolitan areas, some who have been dancing for 20 years or more and many who are just discovering the fun this activity holds in store for them. This is the National Convention! If you have been to one of these Nationals in the past, you already have your to-do list mentally completed. If you are a first-timer converging on Memphis June 26, you will be full of curiosity and ready to try "a little bit of everything."

One thing to remember is that this annual affair is more than just a dance festival. Of course it offers endless hours of dancing, many plateaus and halls will be marked for your convenience and callers will be sticking to the Callerlab pattern of dividing the basics. You will be intrigued by the workshops, places where you can learn more and sometimes even learn how to do better those things you already know. And there will be the party dances, an enviable line-up of callers to add to your pleasure and to test your knowledge.

The Difference in Education

But then comes the difference. If you would like to increase your knowledge, gain ideas for the club or association back home, stimulate your enthusiasm for bringing in new dancers, equip yourselves with ideas for after

parties or pick up hints of costume design, this is where the National Convention shines. Once you are armed with your copy of the official program, check out the panels that are being featured each day and select some that meet your fancy. You will be glad you did for not only will you come up with new ideas but you will have an opportunity to compare what is happening in your area with ideas from many square dance areas around the world.

Do, by all means, plan to take in the exhibitions that are a staple item with each National. You will see a wide variety ranging from very young dancers to specialized groups coming from all parts of North America.

Viewing the Fashion Show

Browsing through the sales exhibitors' area and availing yourself of the many "extras" that the Convention offers the delegates will all help to make this the fastest three days you have ever experienced in your square dance life.

If you are a caller or have thoughts of heading in this direction, be sure to attend the daily sessions of the special caller's clinic. A function of the National Conventions for a number of years, the assignment for these clinics was handed over to Callerlab, for a *test run* last year at the convention in Milwaukee. The success of the program prompted the National Convention Executive Committee to invite Callerlab once again to take the reins.

This will be a series of morning and afternoon clinics conducted by Callerlab members who are experienced in the field of caller training. While the subjects change from one National Convention to another, the program is



State of Tennessee

LAMAR ALEXANDER GOVERNOR

June 1, 1980

Dear Friends,


I am very happy to welcome you to the "Volunteer State" for your 29th Annual National Square Dance Convention!

We take special pleasure in having visitors from across America and around the globe. We're always glad to share the abundant natural and man-made attractions we have to offer, and we hope you will make Tennessee a habit.

Tennesseans are traditionally warm and friendly people, and I'm confident you will find a great spirit of hospitality to enfold you and to contribute memories of your convention that you will cherish all your life long.

Square dancing is a favorite Tennessee pastime, and I wish you the best and most delightful square dancing convention you've ever had.

Sincerely,


Lamar Alexander

LA/mpb

A letter of welcome
from the Governor of
Tennessee



Cook Convention Center, site of the 29th National Square Dance Convention

geared to help both aspiring and veteran callers with ideas that will improve their teaching and leadership ability. No special registration is required. Registration for the National Convention, itself, is all that is needed. Check your National Convention program, to find the times and location for these-clinics.

View the Countryside

Time and gasoline allowing, make this National Convention into the Southern part of the United States a real event. There is so much to see in Tennessee — historical sites, natural beauty, wonders that you have read about and perhaps never seen. As they say,


getting there (and getting back) can be half the fun. In these days of spiraling fuel costs, caravanning to a National with others is not such a bad idea. A number of groups will be going the charter-bus route, while tours by plane and train seem to be more prevalent this year.

We have been talking up the 1980 National since last August. Hopefully we have helped to sell you on the many advantages of taking in one of these great square dance events. Now the rest is up to you. Have a good time and don't forget one of the added pleasures afforded by these events is the opportunity of meeting and dancing with new friends from around the square dance world.

ATTITUDE - JUDGEMENT

CALLERLAB

1980 CONVENTION REPORT



Guest speaker Bjorn Secher at the head table addresses the delegates on the first day of the 1980 Convention March 31 in Miami Beach.

THEY CAME FROM EVERYWHERE, 544 callers and their partners — from Great Britain, Australia, Saudi Arabia, Germany and the Canal Zone; from six of the Canadian Provinces and from all but three of the United States. In all, the callers present averaged 16.338 years of calling experience.

This was the 7th Annual CALLERLAB Convention held this year at the Americana Hotel in Miami Beach, Florida, the early part of April. Among the delegates for the first time were representatives from Legacy — the international square dance communications organization, Roundalab, which is to round dance teachers what Callerlab is to the callers, and the executive board of the National Square Dance Convention.

From the opening ceremonies when Callerlab's executive secretary, John Kaltenthaler, began the meeting on Monday morning until Chairman Jon Jones brought the sessions to a close on Wednesday — there was an almost unending schedule of meetings from which came a wide assortment of results.

An innovation this year was the involvement on the program of guest speaker Bjorn Secher who opened the first evening with an exhilarating address on the Convention

theme: Attitude and Judgment. Mr. Secher, a native of Denmark, charged the callers with the responsibility of being leaders. His admonition, "Don't take yourself too seriously" hit home with the delegates who filled the large Convention hall. The success of this type of "kick-off" meeting seemed to indicate that outstanding guest speakers of this calibre will be involved in future Callerlab Conventions.

The Basics

A modified basics program, which moved a number of the Basic and Extended Basics calls back into the Mainstream list, became the nucleus for a new concept which the Mainstream Limited Basics Committee asked the convention to consider as a possible Callerlab Limited Basics program. You'll find the presently-accepted Callerlab Mainstream list on page 15.

The Outreach Program

While membership requirements for belonging to Callerlab will remain the same, an outreach effort to make Callerlab available to more callers was enlarged. A year ago the members approved a plan of affiliation for callers associations. A callers group, wishing to ally itself in this way may simply request that it be affiliated in order to receive com-

munications that will keep its members current with Callerlab action. A program to implement all of this will be brought to the attention of all area callers associations in the near future.

One function of this program will be to publish a professional callers' newsletter at regular intervals and make it available to callers who are members in good standing of one of the callers associations affiliated with Callerlab.

For those callers who can qualify for Callerlab membership but have not yet fulfilled the requirement of attending a Callerlab Convention, a subscriber (non-membership) program was created at this most recent Convention. Now, a caller who meets all the other requirements for membership may apply as a subscriber and, if accepted, will receive all of the organization's general mailouts including Direction Newsletter, and the new professional callers' newsletter, *Guidelines*. While subscribers may not take advantage of the Callerlab insurance program and may not vote, they will be encouraged to become accredited and to become active members once they attend a Callerlab Convention.

The Convention delegates voted to limit the Quarterly Selections to three quarters each year with up to two movements being suggested for Mainstream dancing in the January-February-March, April-May-June, and October-November-December quarters, but none in the three summer months, July-August-September. The delegates decided to retain on the Quarterly Selection list these movements to start the new year: Roll (as an extension), Track II, Extend (the Tag), Dixie

Membership in Callerlab

To become a member of Callerlab, an interested individual should write the Callerlab office, Box 679, Pocono Pines, Pennsylvania 18350, and request an application. After filling out the form and having it endorsed by a present member-in-good-standing, it should be returned to the Callerlab office. The requirements for membership include active calling on the average of once each week for the three most recent years. Once accepted for membership an applicant must attend a Callerlab annual convention and then become accredited within a three year period. To continue as a member, an individual must attend at least one Callerlab convention out of three — overseas callers one out of six. A list of additional requirements may be obtained from the Executive Secretary at the above address.

Derby, Ping Pong Circulate, Track and Trade and Linear Cycle.

Awards Given

The eight callers attending from overseas locations were all presented Small World Awards in appreciation of their efforts in traveling such a distance. These included Ron Jones, Graham Robinson and Jack Murphy from Australia, Al Stevens from Germany, Chuck Lyon from the Canal Zone, Frank Cockrell from Saudia Arabia and Len Jannaway and Pete Skiffins from England with Pete attending his second Convention.

Twenty-four members received 25-year certificates expressing appreciation for their dedication and time.

Recipients of Milestone Awards include (left to right) Charlie Baldwin, Norwell, MA Don Armstrong, Port Richey, FL Carolyn with Jack Lasry, Hollywood, FL Ralph Page, Keene, NH An award was also made posthumously to Benjamin Lovett



Highlighting the ceremonies was the awarding of five Milestone Awards, the highest tribute paid to callers by Callerlab. These went to Ralph Page, Charlie Baldwin, Don Armstrong, Jack Lasry and posthumously to Benjamin Lovett, who worked with Henry Ford in the 1920's and '30's.

The Convention, overall, was well-structured with much being accomplished by the on-going committees. The sights are now set for the 8th convention slated for Kansas City, just prior to Easter, 1981. It is hoped that by choosing such a centralized location, callers from all over the nation will be able to attend, thereby benefitting more dancers in the long run.



IT'S A SMALL WORLD — Representatives came from a number of countries outside of North America

CALLERLAB's List of Mainstream Basics — 1980

THE NEW LOOK of the Basic lists following the 1980 Callerlab Convention appears like this. While a few movements were dropped from the total list, the primary changes occurred in the transfer of some of the movements out of the Basic and Extended Basic categories and into Mainstream thus paving the way for a modified or limited basics program, combining the new Basic and Extended Basic plateaus into a potentially popular program that can be taught, *and learned*, in 30, two-and-a-half hour lessons.

BASICS

- | | | |
|---|--|---|
| <ol style="list-style-type: none"> 1. Circle Left <ol style="list-style-type: none"> a. Right 2. Forward & Back 3. Do Sa Do 4. Swing 5. Promenade Family (Full, 1/2, 3/4) <ol style="list-style-type: none"> a. Couples b. Single File c. Wrong Way 6. Allemande Family <ol style="list-style-type: none"> a. Left b. Right c. Left Arm Turn d. Right Arm Turn 7. Grand Right & Left <ol style="list-style-type: none"> a. Weave 8. Pass Thru 9. Turn Back <ol style="list-style-type: none"> a. U Turn Back b. Backtrack | <ol style="list-style-type: none"> 10. Split the Couple <ol style="list-style-type: none"> a. Around One b. Around Two c. Split the Ring Around One d. Split the Ring Around Two 11. Couples Separate <ol style="list-style-type: none"> a. Couples Divide 12. Courtesy Turn 13. Chain Family <ol style="list-style-type: none"> a. Two Ladies b. Four Ladies c. 3/4 Chain 14. Do Paso 15. Right & Left Thru 16. Star Family (2-8) <ol style="list-style-type: none"> a. Right b. Left 17. Star Promenade 18. Couples Lead Right 19. Circle to a Line 20. Bend the Line 21. All Around the Left Hand Lady | <ol style="list-style-type: none"> 22. See Saw (Taw) 23. Grand Square 24. Box the Gnat 25. Square Thru Family (Right/Left) (Full, 1/2, 3/4, 5) <ol style="list-style-type: none"> a. Standard b. Left c. Mixed Sex d. Same Sex 26. California Twirl 27. Dive Thru 28. Cross Trail Thru 29. Couples Wheel Around 30. Allemande Thar <ol style="list-style-type: none"> a. Wrong Way Thar 31. Shoot the Star (1/2, Full) 32. Slip the Clutch 33. Half Sashay Family <ol style="list-style-type: none"> a. Standard b. Roll Away c. Ladies in Men Sashay 34. Star Thru |
|---|--|---|

EXTENDED BASICS

35. Touch

- a. Touch 1/4

36. Ocean Wave Family

- a. Right b. Left
- c. Balance
- d. Pass the Ocean

37. Swing Thru Family

- a. Right
- b. Left
- c. Alamo

38. Trade Family

- a. Boys b. Girls
- c. Ends d. Centers
- e. Couples
- f. Partners

39. Flutterwheel

- a. Reverse

40. Veer left

- a. Veer Right

41. Run Family

- a. Boys b. Girls
- c. Ends d. Centers
- e. Cross

42. Circulate Family

- a. Boys b. Girls
- c. All 8 d. Ends
- e. Centers
- f. Couples g. Box
- h. Single File
- i. Split

43. Trade By

44. Zoom

- a. Substitute

45. Wheel & Deal

46. Ferris Wheel

47. Double Pass Thru

MAINSTREAM

48. Alamo Style

- a. Balance

49. Turn Thru

50. Eight Chain Thru (1-8)

51. Sweep a Quarter

52. Pass to the Center

53. Spin the Top

54. Centers In

- a. Out

55. Cast Off 3/4

56. Cloverleaf

57. Slide Thru

58. Fold Family

- a. Boys b. Girls
- c. Ends d. Centers
- e. Cross

59. Dixie Style

60. Spin Chain Thru

61. Peel Off

62. Tag Family (Full, 1/2)

- a. Line
- b. Partner

63. Curlique

64. Walk & Dodge

65. Scoot Back

66. Fan the Top

67. Hinge Family

- a. Couples
- b. Single
- c. Partner

68. Recycle (Waves only)

QUARTERLY SELECTIONS

Extend (the Tag)

Dixie Derby

Linear Cycle

Ping Pong Circulate

Roll (as an Extension)

Use only from the following

- a. Adjacent Columns Trade & Roll
- b. Centers of Wave or two-faced lines Trade and Roll
- c. Half Tag Trade and Roll
- d. Partner Trade and Roll

Track II

Track and Trade

IMPORTANT NOTICE

Regarding The Three Basic Movements Handbooks

These quality, 32-page, illustrated Handbooks have become reference guides to square dancers all over the world. More than a million copies have been distributed over the years by callers, teachers and dancers to those in classes and those involved in club dancing. The American Square Dance Society is able to maintain a low price tag on the Handbooks (single copies 30c; 20c when purchased in quantities) by printing large numbers at a time. When supplies are exhausted the books are updated to reflect the most recent changes. This past year the Basic lists have changed very little so that the current handbooks which were reviewed following last year's Callerlab Convention are in good form for the coming season. A few of the calls which will continue to appear for the time being in the Basic Handbook have been moved from the Basic list onto Mainstream. A few of the Extended Basics calls also have been transferred onto the Mainstream plateau. But, inasmuch as the Extended and Mainstream calls appear in the same Handbook, they're handy and available when dancers wish to refer to them.

Printing the Handbooks more frequently in smaller runs to reflect minor changes would increase the price per book to more than 70c. A small notice to this effect accompanies each Handbook order.

Just what is Advanced Dancing?

By Allen Conroy, Novato, California



ED FOOTE has treated us to the caller's view of Advanced dancing. I have been asked to present it from a dancer's viewpoint. What do dancers see that is good (or bad) about Advanced dancing?

Callerlab has clearly indicated the numerical limits of Advanced. A-1, just beyond Mainstream Plus 2, has 27 figures and A-2 has 26. A look at the list, as published in *SQUARE DANCING*, December, 1979, will reveal that many of these are old friends to experienced dancers. Many of them were kicking around on various lists, such as the early Callerlab Experimentals, until that body formalized the present definitions of levels. It is unlikely that the average dancer of three years' experience would have to learn more than a fraction of the A-1 and A-2 lists anew. So, what's different?

One thing that is not different is that it should be fun. I don't mean that the casual dancer can pick it up, as on a one-night stand one picks up a dozen or so basic figures, but Advanced is not a rat-race as some used to feel. It is not more mysterious than teacup chain is, which all Plus dancers use every day. It is not just being able to do the list of 53 figures occasionally in a tip. It does require the ability to do Mainstream and Plus 1 and 2 figures from many positions, not just from the "standard" starting position one learned in club workshop. But it should be pleasurable, with the same joy of accomplishment that one felt after the first few lessons in beginner class.

Learning One's Track

A real difference is the emphasis on knowing what one's own *track* is, through a figure, and the *rule* for following that track. Taking a simple figure such as right and left thru, what is the rule and the track for it? "Of two facing couples, the one on the left takes right hands

with their opposite, pulling by till each occupies the other's spot. The person on the left now courtesy turns the one on the right, to become facing couples again." No mention of boy or girl, because it can be done with any combinations of persons in facing couple formation. (Old-timers will recall Bill Castner's original Oh Lonesome Me with four men doing a right and left thru — 23 years ago!) The track can be much more complicated. In right and left thru there are only two tracks. In motivate there are four from standard position and another four from half-sashayed positions. The Advanced dancer learns to do each one, not in relation to particular persons as in Mainstream, but in relation to places in the square, direction and distance of movement, and the direction and degree of turning. Once one starts to use the *rule* and follow the *track*, all square dancing becomes simpler, even the simplest of figures.

Trust the Caller

A second and vital principle is to believe in oneself and in the caller's commands. Remember, in Advanced, one is expected to be able to do all the Mainstream and Plus figures from all positions (APD), so one may find oneself in strange relationships with others. There will be strong urges to *adjust* to what you *thought* the caller meant.

This moves us to the importance of knowing *starting* and *ending* positions. In Advanced workshops, the teacher is frequently inserting such helpful phrases as, "Now you should be in right hand columns," or "This figure starts from half tag position this time." These various formations can be found, illustrated, in the Bill Davis books or in Burleson's *Encyclopedia of Square Dancing*. They are most helpful in reassuring one that you have

done a figure correctly. As an example you can be assured in relay the deucey that you end up in a wave diagonally across from your starting spot with the same partner.

Hand contact is a must in Advanced, because you cannot do a consecutive series of figures unless each one ends in the correct formation, properly aligned to the square. One or two people out of position will make the next figure almost impossible. In much club dancing the caller gives many left allemandes and circle figures which give you a chance to get home in some sort of array, even though original partner relationships have become mixed up. A great thrill in Advanced is to be able to pile one big figure on top of another for a long time and still end up with one's own partner after a series is completed.

Being sure of position is a must when doing a series of short figures one after another, as for example, with a string of pass thrus, pass ins, quarter thrus and the likes. Realignment by hand contact is the secret there, also, as it helps each other to be in correct position when there is no time for even a quick analysis of where one is at. Callers doing Advanced want the dancers to have the proper partner at all times and will remind them "to get your own back," at the end of a difficult series,

Allan Conroy is an anesthesiologist who has square danced since 1954, at the Advanced level for the past seven years and, with his wife, Louise, is getting into Challenge level. They have been president of the Northern California Square Dancers Association. They dance regularly with three groups and Allan has written articles for several square dance publications.

where partners might get misplaced. (The prevalence of sight calling at this level indicates the need for having at least a couple of reliable pilot squares who do have the correct partner sequence.)

These are some examples of what to expect in Advanced dancing. But above all it should be as enjoyable to experienced dancers as Mainstream is to the newer dancers. It can be a battle of wits with the caller but it should not be an attempt to destroy the dancer. Rather the good and popular Advanced callers are keenly interested in seeing that the dancers *do it right*. Advanced should not just be *more*, it should be *better*. The good Advanced dancer will enjoy the Mainstream level more than ever because of a better understanding of *how we dance*, not just *what we dance*.

Dear Readers:

YOU Are Our Best Salesperson!

We've been receiving some very encouraging letters from our readers recently and we do appreciate it. We like to know when some of the articles in the Walkthru section are providing ideas for other clubs and it pleases us to hear that we're on the right track with some of our editorials and that the newer dancers are benefiting from the Discovery series that starts each October. What especially pleases us is when you talk others into becoming subscribers for we know that you wouldn't suggest us to other dancers if SQUARE DANCING wasn't doing the job. Actually, word-of-mouth is our best and just about our only sales tool. If you're happy with the magazine, please tell others about us and possibly let them see one of your copies.

We have a brochure which describes SQUARE DANCING and which contains a subscription form. If you could use a few please let us know and we'll see that some are sent to you. The idea is to hand out copies, personally, to your friends who may not be subscribers and at the same time tell them a little about the magazine and why you enjoy it. You'd be surprised how this gets results. Needless to say — we greatly appreciate your help in introducing us to others.



Henry and Benjamin FORD LOVETT



the story of Lovett Hall

By Dave Taylor, Naperville, Illinois

THIS IS A STORY many of you have never heard. We hope that after you have read this you will always remember this caller and point with pride to the historical landmark that bears his name.

To start, we need to go back to the year 1923 when Henry Ford visited the Wayside Inn in Sudbury, Massachusetts. This famous resort offered people who vacationed here dance instruction in the gavotte, the schottische, mazurkas, minuets, the Virginia Reel and square dancing. The teaching was under the leadership of Benjamin B. Lovett.

Mr. Henry Ford enjoyed this program so much that he asked Benjamin Lovett to teach dancing and train dance instructors in Dearborn, Michigan. He offered Lovett a handsome salary and a two month contract. Benjamin Lovett reluctantly turned down the offer, explaining that he was under contract to the Wayside Inn.

No Unsolvable Problem

It should be noted here that at that time Henry Ford's personal wealth, exclusive of his automobile business and all other holdings, was in excess of twenty billion dollars. Therefore, Benjamin Lovett's obligations to the Wayside Inn posed no major problem to Mr. Ford. He simply purchased the Wayside Inn, met the terms of Benjamin Lovett's contract and renegotiated a new contract to bring him to Dearborn for two months. Benjamin Lovett stayed in Dearborn, Michigan, for twenty-six years.

At a time when the country was in the midst of a depression, Lovett was paid \$12,000 per year plus a new Lincoln every year, plus a home, most of his meals, and all of his travel expenses. He had substantial pay raises as the square dance program increased.

Once Benjamin Lovett was in Michigan, he

and Mr. Ford began to publicize and promote early American square dancing. Two hundred dancing instructors from Ohio and Michigan were invited to Dearborn to learn how to dance and to call the Virginia Reel. Mr. Ford also directed Benjamin Lovett to begin a program for the Dearborn public school children. Dances that Benjamin Lovett taught and called began to appear in newspapers around the country and included detailed instructions on how to execute these maneuvers. Mr. Ford also sponsored a radio program. Lovett would travel to Chicago every Sunday and call dances on the radio which had been printed in the newspapers during the previous week. This one hour program was broadcast from Chicago to the East Coast and after an hour wait to compensate for the time differential, the same broadcast was sent to the West Coast. Old fashioned square dancing became the rage.

At a convention of the Dance Masters of America held at the Waldorf-Astoria Hotel in New York City, the chairman of the convention announced, "Ballroom dancing has problems. The Black Bottom is out; the Charleston is gone; attendance is dropping at dance halls." "Meanwhile," he complained, "through the efforts of Benjamin Lovett and the financial backing of Henry Ford, square dancing is on the increase and is more popular than it has ever been."

Expansion

Benjamin Lovett became so busy that he had to train additional dance instructors. He developed a minimum staff of twelve to fourteen dance instructors to help him with his ever increasing work load. The program kept expanding due to the generosity of Mr. Henry Ford. Any school district that wanted a dance program merely had to contact Benjamin

Lovett and Mr. Ford would write a check from his personal account and Lovett or one of his instructors would be sent to that school.

Mr. Dick Moore began taking square dance lessons from Benjamin Lovett at the age of seven and eventually he became Lovett's assistant. Mr. Moore is a musician and is one of the few men in the history of square dancing who can teach, call, and play for the dance movement. Dick Moore provided most of the history of the Benjamin Lovett story. As he talked to me he smiled broadly and said, "You must know, those were glorious days for him."

Mr. Lovett, assisted by Mr. Moore, and again sponsored by Henry Ford, was responsible for bringing square dancing and ballroom dancing to thirty-four institutions of higher learning, among them Radcliffe College, Stevens College, Temple University, University of Michigan, University of North Carolina and the University of Georgia. Again, there was no charge to these universities. If Lovett approved, Mr. Ford would write a check.

The expansion of square dancing in the Dearborn area created a problem. Square dancing requires more room than ballroom dancing, and soon the halls were not large enough to handle the increased number of dancers so Mr. Ford decided to build a hall. This hall is located in Greenfield Village, site of the Henry Ford museum. It was beautifully decorated with chandeliers and had a hardwood floor that would hold approximately forty squares of dancers. A man was hired six days a week to polish the floor, whether it had

been used or not. The building was named Lovett Hall.

As square dancing kept increasing, Mr. Lovett suggested that perhaps records would be another way of promoting the activity. Mr. Ford immediately contacted his good friend, Thomas Edison, and soon 78 rpm square dance records appeared on the Edison label. They were unlike the 78 records you might be familiar with for they were at least a quarter of an inch thick. Later records were put out on another label and they corresponded with the more familiar size of 78 rpm records.

Mr. Ford purchased several Stradivarius instruments dating from 1739 and 1754, as well as an Irish dulcimer. These were used for these recordings as well as for some others for Mr. Ford's private listening enjoyment. These extremely valuable instruments are now on display in Greenfield Village at the Henry Ford museum. In 1926 Henry Ford published an excellent book on early American square dancing entitled "Good Morning." The title page states:

**After a sleep of twenty-five years,
old fashioned dancing is being re-
vived by Mr. and Mrs. Henry Ford.**

There are some rare photos of Benjamin Lovett and his wife in the book posed in various dance positions. This book is still available at the Ford Museum.

Mr. Ford then sent Benjamin Lovett to the Engleside Club and to the Yacht Club with the net result that these two square dance



Beautiful Lovett Hall, scene of the 1920's resurgence of square dancing as encouraged by Henry Ford and called and taught by Benjamin Lovett. (Courtesy of The Henry Ford Museum, Dearborn, Michigan.)



clubs lasted some twenty-five years. Back in the mid-fifties, I had the pleasure of calling for each one of these groups. Mr. Ford had his own square dance club every Friday night at Benjamin Lovett Hall taught by Benjamin Lovett and assisted by Dick Moore. In the archives of the Henry Ford Museum, several written accounts of former executives report that Mr. Ford invited all of his executives to take lessons in early American square dancing. He was quick to tell them that he wanted them to take these lessons of their own free

Program Variety

will, and not under any pressure. In my interview with Dick Moore, Mr. Moore assured me that an invitation from Mr. Ford, however, was tantamount to a command from royalty. Therefore Benjamin Lovett never lacked for a large crowd.

A typical evening of square dancing at Lovett Hall would find the Ford Orchestra playing gavottes, schottisches, mazurkas, minuets, as well as square and round dancing. The square dances and round dances included such all-time favorites as the Canadian Barn Dance, Red River Valley, Captain Jinks, Oh Suzanna, Billy Boy, Gunnings Quadrille and Nelly Blye. Among the rounds were the Heel and Toe Polka and the Blue Danube Waltz. The dance would end only when Mr. Ford made that decision, at which time he would inform Benjamin Lovett. Benjamin Lovett would then take the stage, get everyone's attention and say, "Mr. and Mrs. Henry Ford bid you good evening." At that time everyone sang America The Beautiful and danced a final waltz.

Benjamin Lovett was a strong leader in early American square dancing. He was the personification of a gentleman. Regardless of the fact that most of his dancers were people of great wealth and position, he told them what they were to wear and what they were not to wear. He insisted that the ladies wear formal dresses and corsages. Men were told that they were to wear dark suits. The ladies were instructed that they were never to cross their legs at the knees, but only at the ankles. No one was allowed to walk across the ballroom floor. If one wished to get to the other side, he was instructed to walk around the perimeter. The only person who violated this rule was Henry, himself, who might occasionally stroll straight across the hall and smile at Benjamin just to let him know who was really the boss. Benjamin would neither smile back nor com-



Dave Taylor presents Benjamin Lovett's Milestone award to Frank Caddy of the Henry Ford Museum.

A highlight of the recent Callerlab Convention was the presentation of Milestone Awards to those individuals who, during their lifetime, left their mark on the square dance activity. This year (see Convention coverage, page 12) one of the Awards was presented posthumously to an individual whose contributions helped to set off a chain reaction that would ultimately carry over into contemporary square dancing as we know it today.

Making the presentation was Dave Taylor. The Award was accepted by Mr. Frank Caddy, president of Greenfield Village and the Henry Ford Museum. Dave's research on the late Benjamin Lovett and Henry Ford fascinated the Convention crowd. His report is presented here in part.

ment, but the redness of his face showed his displeasure.

In the early 1940's square dancing was still doing rather well at Benjamin Lovett Hall even though Mr. Ford was getting up in years. However, upon his death and the loss of his financial backing, Benjamin Lovett could no longer sustain the great promotion of the activity. In 1949 an early American square dance was held at the Dearborn Country Club to honor Lovett. Clara Ford, Henry's widow, made one of her rare public appearances and sat in the balcony as a spectator. Mr. Dick Moore was asked to call the dance. He invited Benjamin Lovett to call one set of dances. Upon taking the microphone, Mr. Lovett announced his retirement, effective immediately, and informed the people that his car was outside and his suitcases were packed. He and his wife were going back to Massachusetts. He was never seen again in the Michigan area, and in 1951 Benjamin Lovett passed away.

Meet

Beryl Frank

NO DOUBT OVER THE YEARS you've met many types of people with whom you've square danced through the couplets of Beryl Frank. This talented lady captures square dancing in humorous verse just as Frank Grundeen does in his cartoons.

Beryl and her husband, Louis, started square dancing 20 years ago, lured by tapes belonging to dancing friends. They joined a beginners class and have danced with the Wee Bees for 18 years, serving as both secretary and treasurer of the club and currently as editors of the club newspaper, *The Bee Hive*.

The Franks have attended many of the WASCA festivals in Washington D.C. and all 16 of the Star Spangled Banner festivals in Baltimore (number 17 coming up next month). They were also the first editors of *Cues 'N' Tips*, publication of the Mason Dixon Square Dance Federation.

Beryl decided she wanted to be a writer at the early age of nine, as is shown by this effort written at that time:

My daddy is a great big man
He drives a great big car
And he goes driving everywhere
To see folks near and far.

After graduating from college, Beryl's early business career took her into advertising along with some radio and television work. Before retiring for the birth of her first daughter, she wrote several chapters of a children's radio serial entitled, "Deep Sea Dan, the Cabin

Beryl Frank
with
husband Louis



Boy." She says, "It wasn't too successful a serial, but I had fun."

As the Frank's three children grew up and Beryl found she had time on her hands, she started writing again, sending poems to newspapers all over the United States. Many were accepted for publication but she says her biggest thrill was a \$40 check from *The Saturday Evening Post* in 1961 for the following:

I scrub the windows,
Mop the floors,
Remove the prints
From every door.
My labors lead
To one complaint,
Without the dirt
The house needs paint.

Her writing continued for local newspapers and eventually into the field of books. She has nine books to her credit in a creative series, including *How to Wallpaper and Paint* and *How to do Plumbing*, along with a number of cookbooks. She can even attest to the validity of the plumbing book when one night their own shower was dripping hot water rather madly and she and Lou got out the book and, following the directions, managed to eliminate the problem.

In 1978 Beryl launched on her current two books, *The Pictorial History of the Republican Party* and *The Pictorial History of the Democratic Party*. Both books were researched in depth at the Smithsonian Institute, including gathering some 700 pictures from their files.

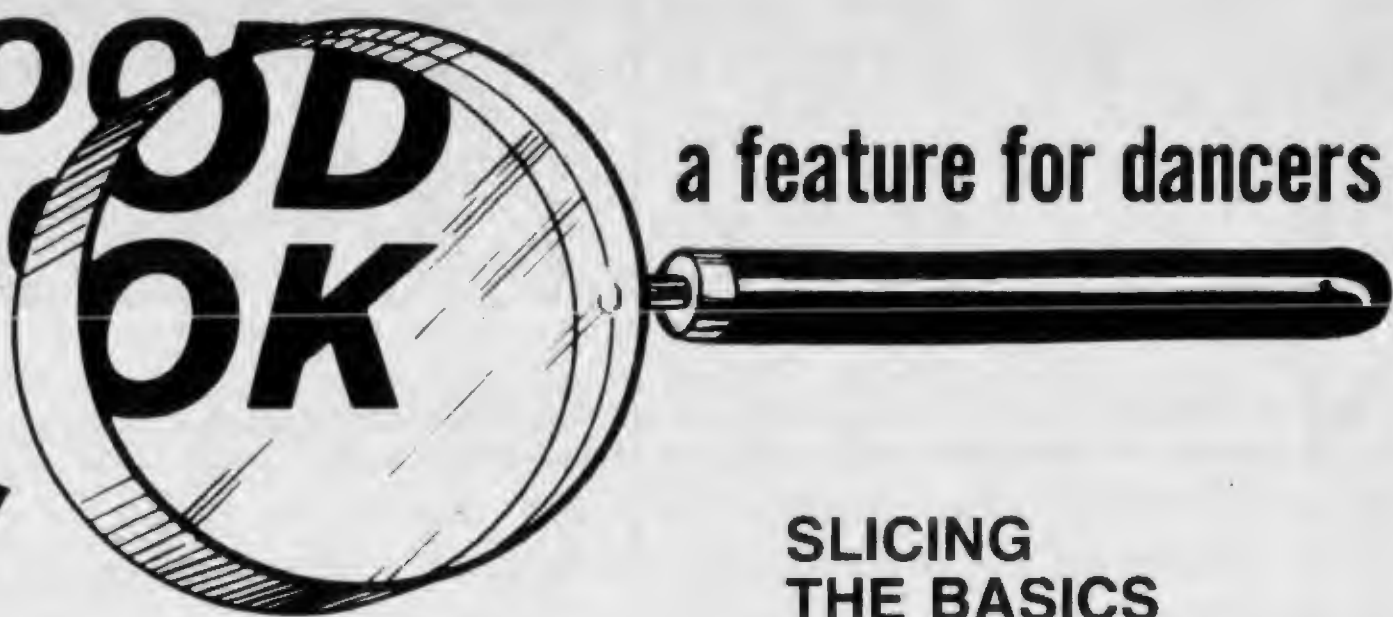
Lou is a retired controller from the May Company, now involved with his own consulting business for small retailers. As to whether Beryl is retired, it just depends on which hat
(Please turn to page 78)



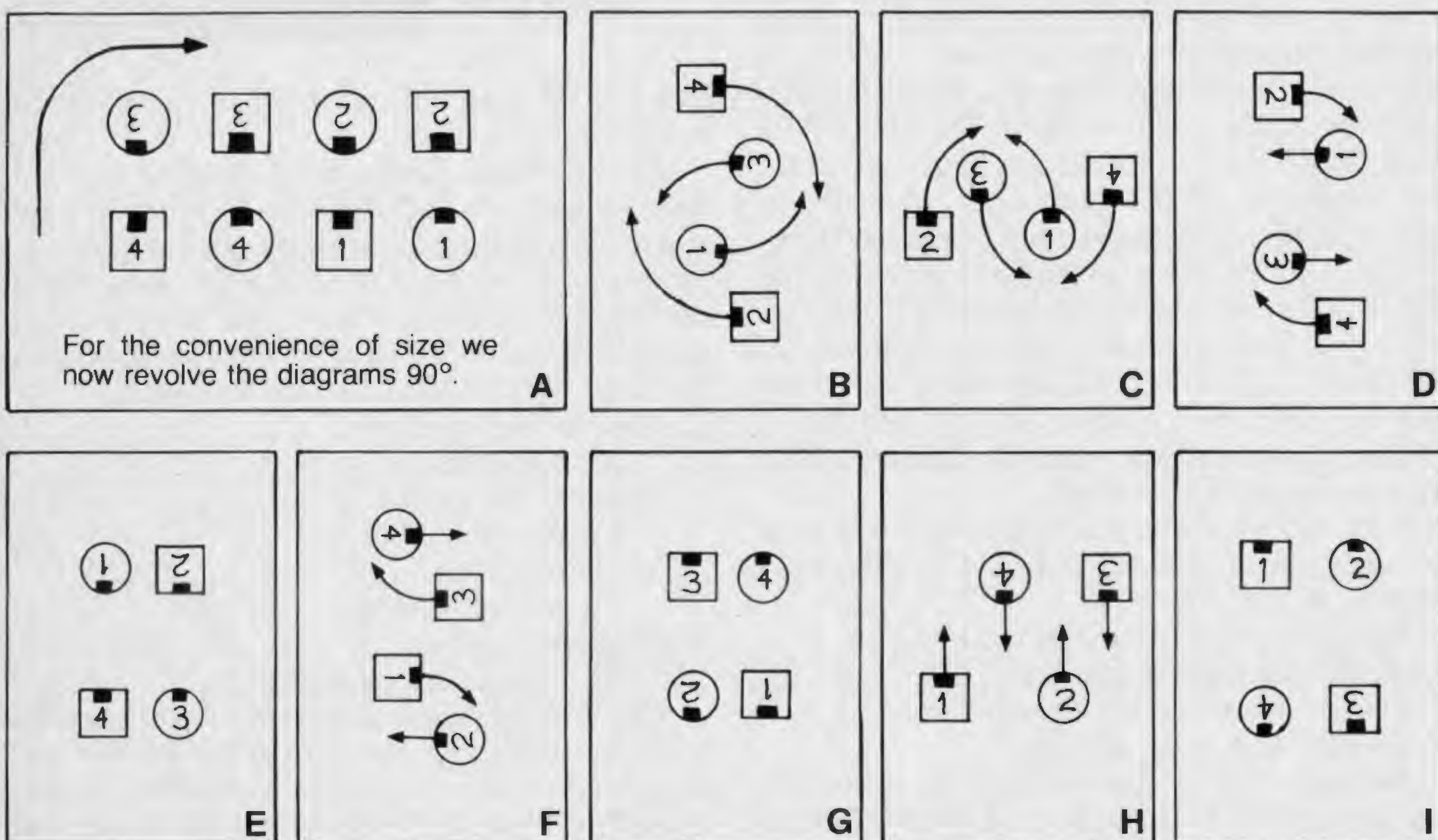
Covers of the most recent efforts of author, Beryl Frank. History has long been one of her prime interests.

TAKE A GOOD LOOK

a feature for dancers



SLICING THE BASICS



JOE: One sure test of whether we know a basic or not is to see what our reaction is when the caller calls only a portion of a call that we felt confident we could do.

BARBARA: One of the most-used examples is the grand square. The crafty caller will set us up in such a way that with only two or three legs of the movement we're ready for a right and left grand or an allemande left.

JOE: Here during the past year we've noticed a few of the callers sending just the outsides or just the centers thru a load the boat. For example, he might call "Outsides load the boat, while centers square thru." Or, "Centers load the boat, outsides . . ." do something else.

BARBARA: After we did it a few times we

came to realize that load the boat is really two basics — one movement for the outsides, and another, completely different, for the insides. While these two work well together, either portion can be completed just as well with other traffic patterns.

JOE: Let's say we start the movement from two facing lines of four (A) and follow just the outsides. They pass by one person (B) and, moving along the outsides make a second pass (C). Having moved around three-quarters of the square (D) they slide thru and face in (E) to end their action.

BARBARA: If we follow the centers, they pass thru (F), quarter out (G), do a partner trade and pass thru (H) and end facing out (I) an equivalent to doing a half square thru.

The Russian Volzhanka Folk Dance Ensemble perform for Village Swingers in California



Photo by Monty Robson, courtesy of Inside Leisure Village

A Very Special Party

By Romaine Lambert, Camarillo, California

LAST HALLOWEEN, the Village Swingers of Leisure Village, Camarillo, California, enjoyed a unique experience at their club's square dance party. Instead of the normal costume affair, the club hosted the 30-member Volzhanka Folk Dance Ensemble from Russia.

The troupe was making a whirlwind tour of the United States under the auspices of the National Council of Soviet-American Friendship, and a New Yorker, Kathy Rothschild, mapped out the itinerary. Kathy's parents live in Leisure Village and when she realized the troupe had some free time in Los Angeles she decided this was the opportunity to make a real cultural exchange. With various enthusiastic and cooperative residents, plans were soon underway not only to bring the group to Camarillo for a performance but also to host them in individual homes for dinner and to include them at the evening square dance of the Village Swingers where they could see one version of American folk dancing.

The group came from the vicinity of Yaroslavl where the Autodisel factory is located. This organization not only prides itself on high productivity but also on providing sports facilities and cultural centers for its employees. All of the members of the Volzhanka Folk

Dance Ensemble are employees of the company, ranging from students to teachers, from doctors to chemists, from factory workers to engineers. The ensemble competed against many other artistic groups for the opportunity to tour America.

On their arrival in Camarillo they were greeted with warmth and enthusiasm and the mayor proclaimed "Volshanka Dancers Day." The musicians soon struck up a lively number and the brilliantly clad dancers whirled onto the stage at the Leisure Village club house. The performance included a Persian ethnic dance, vocal solos, fast twirling and high kicking enthusiastic displays while accordions and a balalaika added to the beauty.

Following their performance, the group was invited into ten private homes for dinner. Two of the couples were square dancers and both of these families served typical American fare, topped with apple pie. The hosts described their guests as shy but warm and interested in everything. As one of the hosts was born in Russia he was able to do his own translating, while the second family relied on a next-door neighbor. When one of the women was preparing to turn on the garbage disposal, she alerted the visitors through the interpretor so they wouldn't be disturbed by the noise. Both the Russian men and women

(Please turn to page 80)

SQUARE
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HERE



Recruiting Singles

*By Donna Matson, Regional Director of
Bachelors & Bachelorettes, North Illinois*



RECRUITING NEW DANCERS is one of the most important challenges facing singles' square dance clubs. Most clubs without a continual influx of new dancers will eventually shrink in membership to a point where the club must either disband or merge with another club.

Let's look at some of the methods which can be employed to recruit new dancers.

1. Advertising your lessons is of vital importance. This can be done through ads in local square dance publications, news releases for local newspapers, paid newspaper advertisements, public service announcements on radio or TV and flyers (posted, mailed or hand circulated).

2. Exhibiting square dances in shopping malls or for any non-dance groups helps promote interest. Try to time these so they are given not too long before the start of your next class.

3. Other types of singles' clubs are an excellent source of new dancers. In the Chicago area there is an organization which our Regional B'N'B clubs belong to called Chicagoland Association of Singles Clubs. It is a loose-knit organization of all types of special interest singles' clubs. Because we are a member, we are entitled to publicize our activities through the organization's monthly newsletter. If no such organization exists in your area, you can individually contact various singles clubs and provide them with information about your classes.

4. Current club members are still the best source of new dancers. No amount of advertising is as effective as word-of-mouth promotion and invitation. Get your current club mem-

bers to bring friends, relatives and business associates to the lessons.

A Balance in Class

Striving for a balance of the sexes in classes is felt by many to be of great importance but to some extent it is not a controllable factor, unless you choose to be restrictive in terms of who can enroll. All of us who have been involved for some length of time in single square dance clubs know that almost no matter what you do, you will probably end up with more women than men.

To some extent this problem can be warded off by your recruitment activities. If you anticipate a large female response, begin recruiting in predominantly male organizations such as the VFW, hunting and fishing clubs, etc. Some groups have used the approach that each woman interested in taking lessons should bring a male partner, whether it's a boyfriend or a brother. The idea is that they wouldn't necessarily dance together but would tend to balance the sexes. Other groups have stressed that current male members should try to bring as many of their male friends as possible to the next set of lessons.

In the end, however, unless you refuse unescorted women the opportunity to take lessons, you probably will find that at least the opening lessons will require more male than female angels. After the first few weeks when the class has settled down to those who are truly interested, you may find a somewhat better balance.

Retaining the Dancers

Many dancers are lost shortly after graduation. What are some of the reasons for this and the possible solutions?

Lack of serious interest is often the case. When the singles enrolled in lessons, they thought they would be interested and enjoy it. Somewhere the club and the angels have let these new dancers down. Did we do all we could to peak their interest? Did we let them know what they could expect once they finished lessons? Did we acquaint them with our club activity schedule? Did we encourage them to subscribe to square dance publications? Did we offer to help them select square dance apparel? Did we allow them to participate in any regular club activities during the lessons' period? Did we have enough angels out to make the lessons fun for them?

Fulfilling a Social Need

An inability to identify a social need may be the reason some new single dancers are lost. Some people join square dance lessons to satisfy certain social voids in their lives. Although this may occur, it may not happen in just the first few weeks after graduation. We can attempt to counter this problem by asking ourselves the same questions we did where a lack of interest was the problem.

Difficulty in making the transition from class to club can account for the loss of some dancers. The new dancer may feel ignored or abandoned. Club members may not mix and dance with them as much as they did in their

role as angels. To avoid this, new dancers should be forewarned by the caller that once they are folded into the club they may not be the center of attention they were as a student. However, club members should be encouraged to mix and to make these new dancers feel really wanted. Hospitality committees can be of great help in this transition.

Insufficient preparation for club level dancing will discourage new dancers. To resolve this problem, the caller should regulate the number of lessons so that the general learning ability of the class can meld with the club. Beginners should have the opportunity to dance to guest callers before graduation. Graduating beginners into a workshop often helps their feeling of security. Proper styling and square dance etiquette should be taught during lessons and not be left to club dancers to handle following graduation.

Too much enthusiasm may "burn out" a new dancer. A word of advice to this individual might be, "Be not too zealous; moderation is best in all things," even in square dancing.

☆☆☆

Anyone interested in single clubs may contact Jay Metcalf, International President of the Bachelors & Bachelorettes International, 1039 West Edgeware Road, Los Angeles, California 90026.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Behalf of Short Dancers

I AM A SQUARE DANCER of short stature and light weight. Because of my size, I have encountered unpleasant behavior on the part of some fellow dancers. I expect other small dancers have, too.

Once in awhile, a partner lifts me off the floor when swinging. When lifting is done between two consenting and cooperating dancers, it may be a thrill for both. When there is no consent — and no cooperation — it is rude, demeaning and painful. Don't do it, please!

Similarly, some partners give a short woman an especially hard jerk or shove when twirling or courtesy turning, simply because they are able to make her move faster. What they really are doing is throwing the woman around. This is

rude, demeaning and disruptive of smooth dancing. Don't do it, please!

Finally, some dancers, men and women, feel free to comment repeatedly on a short dancer's small size. This is rude, demeaning and boring.

Short dancers are not toys to play with or children to coo at. We are people who enjoy dancing with other people.

Nancy B. Lindsay, Madison Wisconsin

On Dancing and Drinking

HISTORICALLY SQUARE DANCING and drinking have been scrupulously separated. At the national level the policy has always been to keep them separate. Many hours and dollars are spent each year in an effort to keep square dancing out of national advertising for alcoholic beverages.

In the past few years it has become common to dance in buildings that have bars and to have BYOB after parties. Unfortunately if alcohol is available, some dancers will start to drink before the square dance is over. Experience has shown that square dancers need no additional stimulants to have the most fun possible. Many people have become square dancers because drinking has not been a part of the square dance activity.

A growing number of dancers feel that this merging is damaging square dancing's excellent reputation. Perhaps many dancers aren't aware of this history of separation and the good reasons for it. This should be discussed by all of us with two goals in mind:

- (1) No drinking before or during a square dance;
- (2) After parties where alcoholic beverages are served should be held at a location different from the dance location.

Charles Arnigh and John Coleman, News Notes, New Mexico

On Finding a Place to Get Back into Dancing

WAY BACK IN 1945 I was browbeaten by my taw, Carol, into going to a square dance class taught by Ralph Maxhimer in West Los Angeles. I knew darn well I wasn't going to like it. The rest is local history. After 12 years of calling and loving every minute of it, I changed jobs and moved to Northern California. I couldn't do my job and still do justice to calling, so we got into other activities. A few years ago, after retirement, we moved to Washington and got back into square dancing, but just to dance.

There had been such a change in square dancing that we were becoming disillusioned. Your article in November 1977 made us realize we weren't alone. Our faith began to renew and ideas to jell. The January 1978 article by Chris Vear put our thoughts into words. All this time Carol had been worrying about the people who loved to dance but couldn't go as fast or as often and fell by the wayside with no place to dance.

A fine young man here, Steve Dilling, feels as we do and he has agreed to try something sort of new. We have teamed up to do occasional dances for those people who can't keep up or who want to get back into dancing. I'll call some of the "oldies" and Steve will handle the Mainstream. We'll both slow our pace a bit and work together to make sure there is laughter, relaxation and no worry about having to dance several times a week in order to keep up. We'll simply aim for the real fun that square dancing was meant to be.

Jim Munyon, Sequim, Washington

The Dancers

Walkthru

NEW CLUB MEMBER SPONSORS

THE DEL REY SQUARES of Southern California are putting an idea into practice with the hope of making the transition from class to club a little easier. Read the following which was recently sent to all club members:

"We are fortunate in having a large number of enthusiastic students in our beginners class, many of whom will soon become our fellow club members. Unfortunately, if the usual chain of events occur, we shall unnecessarily end up losing some of these new members.

"With a large number of new faces at our activities, some of these somewhat scared new dancers will get lost in the crowd and be ignored, at times, by us old timers. In addition, since there often is a psychological letdown after graduation, some new members may feel that no one cares about them, and they will soon leave.

"We hope to change that by assigning a sponsor to each of these members-to-be. These sponsors will be from us old timers in the club. That's where you come in. We need your help in guiding a few of these new members into the mainstream of the Del Rey Squares' activities; someone to see that introductions are made; someone who will be a friendly face in the sometimes wilderness of a club dance.

"A sponsor's tour of duty is from graduation night through the first of September. Here are the responsibilities:

"1. Attend the graduation dance and dance with your sponsees (*their coined word*).

"2. Come with or meet your sponsees at Del Rey Squares' activities, dances and visitations. Make them feel at ease.

"3. Introduce your sponsees to as many square dancing friends as possible.

"4. Answer any questions about square dancing and/or our club.

"5. Encourage your sponsees to dance at other clubs, perhaps with you at times.

"6. Keep track of your sponsees throughout the summer.

"And one last word, please call our recent graduates, 'new members,' not beginners."

BADGE OF THE MONTH



Imagine being 250 miles away from the nearest square dance club! That's where the Swinging Albany Squares find themselves in Albany, Western Australia, 250 miles from Perth.

Albany's whaling station lent its symbol to the club badge which is made of black plastic.

The Swinging Albany Squares dance every Tuesday in the Uniting Church Hall with caller, Alan Grogan. Visitors are always welcome. The club hosts a festival each October as well as an annual club camp-out.

They may be some distance away but their enthusiasm is not dampened.

The WALKTHRU

Decorating with APPLE DOLLS



Photo by Charlie Hanna, Memphis

THE NATIONAL CONVENTION convenes the end of this month in Memphis. Over the past many, many months square dancers dressed in the Convention costume have been advertising the event. Another “couple” has also been advertising the activity — a somewhat smaller couple, a somewhat unusual couple.

Undoubtedly many of you reading this column will be familiar with apple dolls. They have been a long-valued craft and are found in various countries around the world. Mildred Wallin of Jackson, Tennessee, took the time to make a quantity of these to be used as table centerpieces at a dance. She shares her instructions with you.

The doll could be dressed in regular square dance costumes, rather than Convention outfits, or could be made with non-square dance attire, perhaps to match some seasonal event your club may be planning. One word of caution: The dolls take time to prepare.

Mildred's Directions

The best time of year to prepare apples is in summer when strings can be tied to the stems and they can be hung in the yard to dry. However I didn't undertake my project until fall and so I used the following method. Selecting fairly large Washington apples, I peeled them, then rubbed them with lemon juice and let them dry in the oven as low as I could turn the heat for three nights. I finished the drying process over the radiators in the house. Before putting the apples in the oven, I made small slits for the eyes and mouth and sort of “rounded” out a nose. After the apples were

dry, I carefully packed them in boxes until we were ready to use them.

We planned our work on an assembly-line basis. First, we made all the heads. We used small round white beads for the eyes and tiny white beads for the teeth. Both eyes and teeth were dipped in glue and then inserted into the apple slits with tweezers. Six or seven teeth were used per doll. Then we “pinched” the nose into shape. A black Magic Marker was used to make eyelashes and eyebrows and a red Magic Marker to rouge the cheeks and put lipstick on the girls. Cotton was glued onto the head for hair. After the heads were all made, they were again packed carefully away.

The hardest part was to find enough 22-ounce detergent bottles for the body frame. I contacted everyone I knew to get them and finally one of the garbage collectors brought me two sackfuls. These were thoroughly cleaned. Then a hole was punched in the side of each bottle. A pipe cleaner was inserted into each hole, pulled to the top of the bottle, twined together and then pulled back out each side to serve as an arm. Enough sand was put in the bottom of each bottle to keep it upright.

We made a pattern for the costumes to fit the detergent bottles and the outfits, replicas of the Tennessee State dress, were sewn from felt. We added the “Night Train” insignia on the skirts and the back of the jackets. Each doll was dressed by pulling the costume over the top of the bottle.

Flesh colored gloves were made for the hands, using a front and back section for each

to keep the pipe cleaner from showing. These were stitched in place on each hand.

We covered squares of plywood with felt and mounted each couple on one piece of plywood in an allemande left position. This gave the best viewing of the dolls to all the "live" dancers sitting at the refreshment tables. We also made tiny cardboard signs advertising the Convention and attached them with pipe cleaners to each dancer's hand.

IDEAS FROM HERE and THERE

AS ALWAYS, square dancers have a wealth of ideas and provide a variety of suggestions which can aid, abet and assist others in the activity, as are proven from the following.

Community Goodwill

Margaret Johnston from Santa Barbara, California, reports that their round dance club recently found a way to benefit not only their community but also themselves. The group dances in a local community hall which is used by a variety of groups. The building is old and in need of work. The community offered anyone using the building free rent for one year if a group undertook some major project of repair for the building. The round dance club decided it was well worth their time and effort. They chose one room in the building, cleaned, primed and painted it from top to bottom. 15 couples completed the work in a weekend. The community building has a fresh new room; the dancers have no rent for a year. All are delighted!

Supporting Singles

The Caper Cutters of San Francisco have found a workable solution to include single lady members in their dances. During the evening the first half of each tip is called and danced by those squares on the floor. At the end of that dance, all the ladies on the floor move to another square. At this time, any ladies on the side have the opportunity to jump up and fill in a square. Those ladies left without a spot, sit out the second part of the dance.

Obviously this would work equally well with an over-abundance of men by simply having all the men move to a different square after a tip. It is also a maneuver which the

The WALKTHRU

Caper Cutters have agreed upon among themselves.

Saving Money

The Iowa Square and Round Dance News, monthly publication of that state, has recently undertaken a new policy regarding advertisements in its pages. All ads must now be accompanied by payment. This eliminates extra bookkeeping, saves time and the loss of money on any ads. With inflation continuing to spiral, any means that can be adopted to keep it in check should be investigated.

FUN FOR YOUR CLUB

WHAT CAN YOU DO to make your square dancing more fun? There's no end to what you can do to add just a little extra to each get-together.

Start by planning each dance carefully, allowing enough time to get everything done. Always have a greeting committee to open and close each dance.

Publicize the dance, if it's open. Tell everyone about it several times in different ways.

Give members a variety of jobs to do. Involve everyone, twice a year, or more frequently if possible. People like to take part although they sometimes shun responsibility. Find a way to include them without frightening them.

Remember member's birthdays and anniversaries.

Include something unusual from time to time. Had a Grand March recently? Try one. How about a theme dance and decorations? What about some type of surprise mixer during an evening?

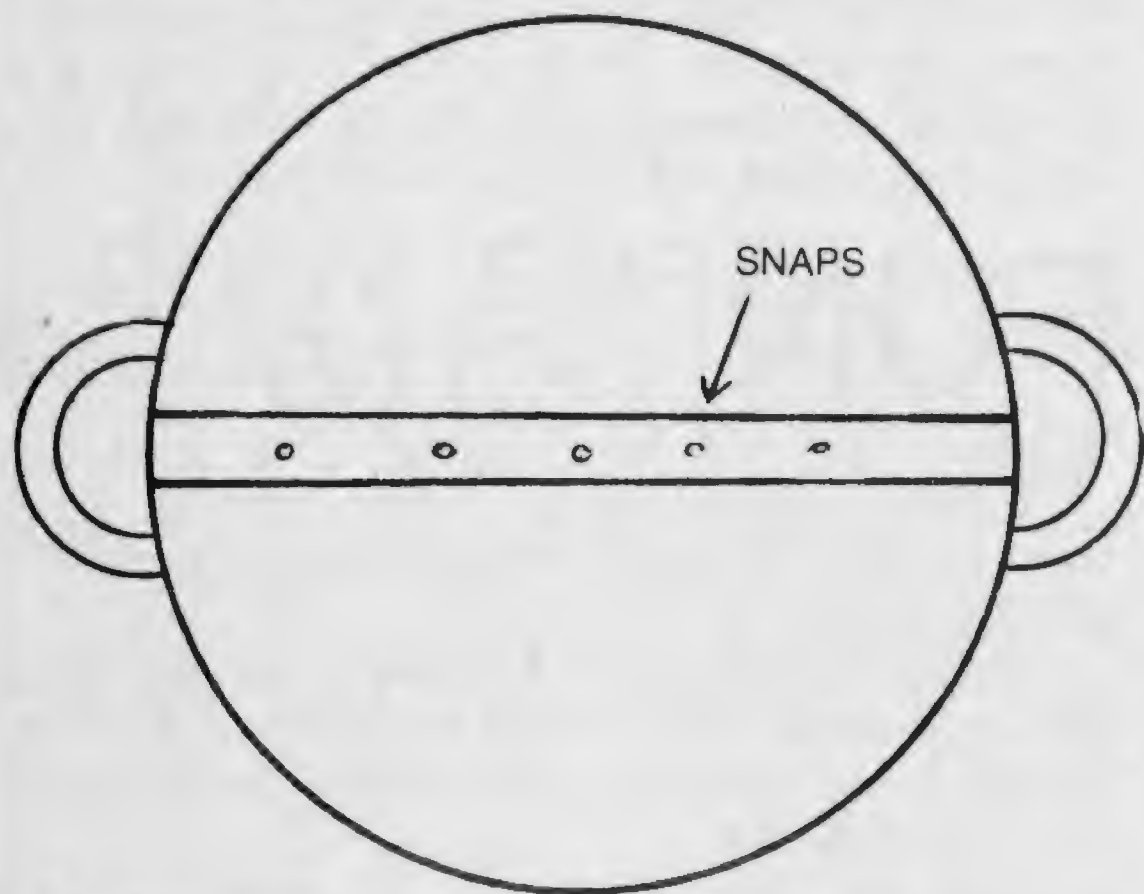
Don't let guests sit out. Dance with them.

Plan something special for this summer, either a day's activity or a weekend venture. Check into a charter bus trip; it may cost less than individuals driving at today's gasoline prices. How about a picnic with families? See what special summer dances are available in your area and enjoy them as a club visitation.

Variety IS the spice of life and it need not be expensive.

LADIES ON THE SQUARE

A PETTICOAT BAG



THIS MONTH we present a round petticoat bag designed by Dessis Weatherford and shared with us by Mary Helsel. The bag is a full circle and can be used flat for storing petticoats under a bed or can be folded in half to be carried when traveling. The bag will hold from one to four petticoats.

Materials Needed

2½ yards of 45" fabric
5 snap fasteners

Directions

To make a pattern, take pages from your newspaper which have a left-hand fold. Fold this half again across the paper so that you end with four sections which come together in a point at the upper left-hand corner. Make a compass with a pencil and a 22" piece of string (Remember how you did this in school?) and holding the end of the string firmly at the folded corners of the paper, draw a 22" one-quarter circle. Cut the pattern out. You will have a full circle. Fold in half for a half-circle pattern.

Take your fabric and fold it together

lengthwise with the selvedge edges together. Place the half circle pattern on the fold of material and cut. Unfold for one full circle.

For the other side of the bag, place pattern on the remaining fabric with the straight side of the pattern by the selvedge edges. Allow 1½" of selvedge for snaps and center seams; cut. Hem center seams with a ¾" hem.

Hem both sides of this piece, overlapping seams and stitch together 9" from each side to make opening.

Place snap fasteners evenly across opening and snap together. You now have your second circle.

Cut two 2"x12" strips of fabric for the handles. Fold and stitch each piece. Fold each of these again and stitch to opposite sides of one circle so they will be on the outside of the bag when the two circles are stitched together.

Pin the two circles together, wrong side out, and stitch. Turn bag right side out through the snap opening.



The snap opening of the petticoat bag allows it to open fully for easy access to the petticoats.

THE CUE SHEET is the all important link between the choreographer and the teachers and dancers. A well written, easily understood cue sheet has a distinct advantage over the "I wonder what they want me to do" type. The first thing to remember is to write your cue sheet correctly and understandably. Avoid using "catch" phrases or references to figures used in previous dances since newer teachers may not have been exposed to them.

If you write your dance to a "Pop" label, please put the record number, artist's name and RPM's (if other than 45) on the cue sheet. If a dance has been written to the flip side of the record, indicate flip side in parenthesis.



Bud
and
Shirley

Round dancing since 1960 and teaching since 1961, Bud and Shirley Parrott teach at least one basic class each year. They are presently teaching four round dance clubs and cue rounds for special occasion square dances in their area. They have taught rounds and served on panels and clinics at several National Square Dance Conventions. Featured instructors at state and local festivals in the West and Canada, they have been on the staff at Fun Valley Resort for nine years and co-sponsor their own "Follow the Birds" round dance weekend on the Oregon coast each year. One of the founders of Roundalab, Bud and Shirley are charter members and serve on the Board of Directors of that organization. They are also trustees of Legacy, members of URDC, and were recently appointed as Oregon Goodwill Ambassadors by the Oregon Federation of Square and Round Dance Clubs. They have choreographed many dances, including the classic, Birth of the Blues, and currently June Nite and Calahan.

Writing a Cue Sheet

by Bud and Shirley Parrott, Albany, Oregon

Another suggestion is to include the date of publication on your sheet.

Every measure of music is divided by beats (counts) and every beat of music must be accounted for on your cue sheet. If your dance is a two-step, it will normally have four beats of music per measure, and if a waltz, three beats of music per measure. A comma (,) is used to denote the end of each beat, and a semicolon (;) is used to denote the end of each measure. A hold, or pause, is denoted by a hyphen (-) and it represents one beat of music. A slash (/) is used to denote a split beat of music, such as 1, 2/&3. The slash is also used when each partner is doing a different figure, such as spin/maneuver, twirl/vine, etc.

Before you start writing your cue sheet listen to your music several times, then set your sequence pattern. This is probably the most misused instruction on a cue sheet, and can cause much confusion for the newer teacher.

Normally the music will consist of an introduction of four measures. The refrain will have sixteen measures (Part A) followed by music of a different character (Part B). Part B will usually consist of eight measures, then the music will return to the refrain with possible variations for eight measures. This would be the C part or, in some instances, a continuation of the B section.

When you write your dance, if you wish to use an eight measure pattern to be repeated in

the next eight measures, the 16 measures combined will be Part A, not A A. The less experienced teacher could feasibly teach your dance as Part A, 16 measures then repeat those 16 measures before continuing on to Part B and Part C, if applicable. By *correctly interpreting* your instructions, this teacher could have all of parts B and C remaining to be danced when it was time to start at the beginning of Part A for the second time through. Remember to always fit your sequence pattern to the music.

When you are ready to write your cue sheet do not assume that everyone will be familiar with abbreviations. By this we mean that many teachers may not know what "STDAK TO SCP" means. Tell them what you want them to do. Spell it out understandably, and eliminate as much possibility for misinterpretation as you can.

The big print (CAPITAL LETTERS) is your *cue word instruction*, and the fine print is

your *explanation of the steps*. The woman's instructions, if different from the man's, should follow the man's and should be in parenthesis (). Always include the starting and ending positions and facing directions. Indicate this in the big print and explain the footwork more thoroughly in the fine print. As an example: (CP LOD) PROGRESSIVE SCISSORS in capitals, and in the fine print the explanation. In closed position M facing LOD step side L, close R to L, cross L in front (WXIB), —; side R, close L, cross R in front (WXIB), —; If necessary, explain that WXIB means woman cross in back.

When you have completed your cue sheet, proofread it several times for typing errors, readability and clarity of explanation. Then, if possible, have someone else read and interpret it. We also suggest that you put it away for a few days and then check it to see if you can correctly interpret your dance from your cue
(Please turn to page 80)



Jack and Lee Ervin — Evansville, IN

KENTUCKY COLONELS, Jack and Lee Ervin, graduated from a square dance class in 1956. Invited to attend a round dance class the following year, they discovered that the group had been dancing together for three years while they didn't even know the basics.

To remedy this lack of knowledge, the first step was to obtain a copy of the Hamilton Round Dance Manual and learn some of the "basic" basics by themselves. At the same time Jack and Lee attended workshops conducted by Frank and Carolyn Hamilton and Manning and Nita Smith.

Influenced by one of the local callers, they started teaching in 1958 and have been teaching ever since. The Ervins try to have at least

one beginner class each year. They also have an easy-intermediate class, a high intermediate to advanced class and cue rounds for two clubs in the area as well as for special dances.

Jack and Lee are charter members of the Indiana Round Dance Council and are members of the Tri-State Callers Association, Roundalab and the Dixie Round Dance Council. They have been on staff and conducted round dance workshops at a number of weekends and festivals in Kentucky and Colorado and have been on the committee for the Hoosier Square Dance Festival for 23 years.

Jack and Lee finished building their own round dance hall in 1972 and were made Kentucky Colonels in 1976. They have choreographed 12 round dances — Waltz Mondo, Happy Summer Sounds, Illinois Waltz, Hand Me Down Heart, Duet in 3/4 Time, Beautiful Brown Eyes, Mood Indigo, Maria Mia O, I Wanna Be Around, We Were Waltzing, Dream Lover and Lonely Life Two-Step.

Say Jack and Lee, "We enjoy round dancing and seeing people deriving as much fun and enjoyment from the activity as we do, but we believe the greatest satisfaction comes from watching beginners progress to full-fledged round dancers."

The CALLERS



Challenging Calling

by Les Gotcher, Zephyrhills, Florida

YOU WILL NOTICE that the title is *challenging calling*, not *challenging dancing*. This means that the caller is challenging himself. It's a very simple thing to challenge the dancers. All you have to do is jump into a batch of "multi-basics" that are being foisted on the square dancing world today and if the first one or two don't break the dancers down, just keep throwing them in until you find something that they can't do. Way back in the early 50's, we did not have all these terms to break down the floor so the new callers at that time used another technique. They would speed up the music. It has always been a puzzle to me, and it's still a puzzle today, but all new callers seem to think that the way to show their genius is to throw the dancers as quickly as they can and let them know that they are dancing to a real topnotch caller. In my book this is stupidity, but I guess it will keep on happening. I see these would-be callers throw one multi-basic after the other, such as load the boat, a bucket of worms, then a barge thru followed by spin chain the gears, and it goes on and on and the dancers have a lost look on their faces. Mostly *they are lost* and they break down, one set after another, until the entire floor is gone.

I would like to take you back. I don't mean regress, neither do I mean to the Dark Ages. What I mean is back into the late 1940's, when we did not have square thru, star thru, nor swing thru. We called without those basics. I like those basics and they have added to square dancing, but what I am telling you is that we could get our dancers into almost any position we wanted without those basics. It wasn't easy, but we had no other way.

Looking Back

Back in the late 40's there was a caller who was way ahead of his time. This man was Jim York. I say was because Jim has passed on but he certainly left an indelible mark on the history of square dancing. In those days we had box the gnat and swat the flea; those calls were intended that dancers should be facing each other when they finished the call. In fact, the old call usually said, "Box the gnat and look 'er in the eye." Jim York and I were friends. We would get together and talk square dancing just as callers do today. Jim came to me one day and said, "That call, look her in the eye, is it necessary to use that part of it?" I said that I did not know of any reason it actually had to be used because wherever the call was written down it was not in the call. He said, "Well, I have an idea and I have been using it with my dancers. They do it without my having to explain it and they all seem to like it." Always on the lookout for something different, I asked Jim to explain it to me, which he proceeded to do. He said that instead of having them look each other in the eye, he was using "Box the

gnat and face that pair." He sold me on the idea and I used it that same week with my own club. They liked it. I made only one change to fit my own feeling and rhythm. I called Jim and told him that I was using it with my dancers and that I had changed the wording to:

**Heads go forward, back with you
Box the gnat and face those two**

He said that face that pair or face those two should make no difference since it meant the same thing. As you can see, this was a forerunner of star thru and is probably where the originator of star thru got his idea. This also gave us a way to get into a double pass thru position.

ABOUT THE AUTHOR: Les Gotcher, a name out of the past, has sprung back into prominence on the square dance scene. Never completely satisfied with an idle life of retirement, Les has become more and more active in recent years. As you are reading this, his plans are being finalized to move from Florida to Prescott, Arizona. A man with many interests and deep convictions regarding the square dance activity, his printed thoughts have appeared in SQUARE DANCING magazine as feature articles, as a lead (last month) in the Workshop section and this month as a contributor to the Caller's Notebook. For years Gotcher's views and those of this publication took divergent paths. With the passing of time, however, we all have mellowed. We can appreciate and understand the part that Les has played and is playing in this wonderful activity. We trust that you, the readers, enjoy these columns as much as we do.

Madeline Allen originated the double pass thru which remains an important part of today's square dancing. In those days we could get into any position, as I said before, but we had to do a lot of extra calling to get there sometimes. The pass thru was an important basic at that time. We could have heads pass thru, separate, go around one, come into the center and this would put us into the same position as a star thru gives us today, or the same as Jim's box the gnat and face that pair. From that setup we could have the dancers do a right and left thru, then pass thru and everyone would be facing their corner, just as they would following a square thru.

Ready for some of that "challenge calling?" How about trying a full tip without a square thru, star thru or swing thru? Think you can do it? It will be a challenge. I'll give you a start and you can take it from there. Start from a promenade, like this:

**Promenade now don't slow down
Now one and three will wheel around
Box the gnat and face those two
Then dive thru and pass thru
Box the gnat and face those two
Now pass thru go on to the next
Box the gnat and face those two
Dive thru, pass thru, box the gnat
Face those two, cross trail thru
Find the corner, left allemande**

I am giving you this one because it's one that I used more than 30 years ago

with my clubs. They liked it, so did I. It was a challenge, not only for the dancers but it was a challenge to call something like this and time it out right so that the dancers would always be right there for the next call, and the call would be right there ready for them.

I found out many years ago that if you allow the dancers to catch up with you and to wait for the next call, they will go to pieces. But if you are ready with the next call two or three beats ahead of them all the time, they really don't have time to make a mistake. Timing the call has always been a big challenge as far as I am concerned and I have worked extensively on this at all of my callers colleges and caller workshops, but that's another story that we will go into another time.

Right now let's challenge the caller a bit and see how he stands up under the pressure of a dance without using the basics of today. Here is what I would like you to do if you are interested in trying this idea. Let's take about a four-minute setup. I'll give you a start on it and you take it from there. Remember now, no star thru, no square thru, no swing thru. It's going to be quite a challenge but what have you got to lose except a little time and callers have plenty of that. Here is a start for you:

**Allemande left with your left hand
Right to partner, right and left grand
Hand over hand right and left grand
Corn in the crib, wheat in the stack
Meet your honey and turn right back
With a left and right along the track
Now up the river and around the bend
Meet your honey, turn back again
With a right and left we're gone again
Hand over hand right and left grand
Now meet your partner and promenade**

Now you take it from there. You could go back to that one I worked out with my clubs more than 30 years ago, but try some of your own. If you copy everything I did and put them together the same way I did then you are taking the challenge out of it completely. Challenge has always been a thrill to me. I always tried to get everything all mixed up, never allowing the dancers to know that I was doing it on purpose. Then I would keep calling, challenging myself to get them out of it and bring them back to their original corner for a left allemande. The dancers would let out a yelp at seeing their corner because they were not sure they had been doing everything right. When they saw their corner they knew they were right and it was as much a thrill for them as it was for me. I'll promise that it will be a thrill for you if you will take up my challenge. You will not have to walk anything thru. Just call and if they have had their 60 basics they will do it and love it.

TEACHING IS AN ART. *During these summer months you will find tips and techniques offered to caller and dancer alike aimed at the gentle and successful introduction of square dancing to newcomers. There is no phase of the activity that is of greater importance than a proper introduction into this recreation and, during the next three months, we plan to provide you with success stories, guidelines, and helpful suggestions in the recruiting, education and retention of the future square dancer. These are times to plan ahead.*

Traditional Treasury

By Ed Butenhof

IN A PREVIOUS ISSUE we discussed the hey for 3 as being a very old figure. An easier variation and therefore (I'm guessing now) probably an even earlier figure is the figure eight. When danced with three people, only one is moving while the other two stand still (or move just enough to get out of the way). The moving person traces a figure eight around the other two. As mentioned previously, this is a good way to start teaching the hey, before having everyone move at once.

Several of the figures that Cecil Sharp discovered in 1917 in the Appalachian area of Kentucky involve variations of the figure eight. He termed the type of dancing he found there the Kentucky Running Set and felt that those dance forms preceded the Playford Dances (1650) in history and had remained relatively unchanged in the Appalachian hill country for hundreds of years. One of these was:

HUNT THE SQUIRREL

First couple (woman in front) split second couple and go around the second woman (second woman moves forward and back to make space). Then first woman splits the second couple again and goes around second man who follows her in a small circle back to place. (The first man simply turns by himself in place.) When the first couple is back facing couple two they turn their own partner, then circle four and on to the third couple for a repeat, etc.

Sharp also included (*Country Dance Book V*) a dance he called The Wild Goose Chase, a dance that later was called The Grapevine Twist. This dance is nothing more than a figure eight with an extra loop in the center. The lead man leads partner and later other couples through the couple, around the lady, into the center, loop right and through the couple again and around the man. A third dance Sharp included in the same book was called:

FIGURE EIGHT

First couple (lady first) split second couple, lady around the lady and man around the man, back to the center and turn partner (right hand), split the second couple again, lady around the man and man around the lady, turn partner with the left hand. (If you examine the floor pattern you can see that the first man and lady are each tracing their own figure eight around the second couple, interrupted by the partner turn.)

These dances changed and acquired a distinctive pattern as they moved westward in the 1800's. When written down in the 1900's they came out like this:

**Lady round the lady, gent go slow
Lady round the gent but the gent don't go**
— G. Ryan "Dances of Our Pioneers" 1926

**Take your lady by the wrist
And around that lady with a grapevine twist
Hold on tight and hold that line
Back to the right, you're doing fine
Around that gent and don't fall down
Pop that whip as you come down**
— L. Owens "Dances of the West and Southwest" 1949

**Lady around two and the gent cuts through
The gent around two
And the lady cuts through**
— B. Maddocks "Swing Your Partners" 1941

**Chase a rabbit, chase a squirrel
Chase a pretty girl 'round the world
Now that possum, now that coon
Now that big boy round the moon**
— R. Kraus "Square Dances of Today" 1950

Another, larger variation of the figure eight is contained in Lloyd Shaw's "Cowboy Dances" — 1939.

First and third couples forward and back, forward again and first man take third lady's

hand making a curved line of four. First lady lead those four around couple two, through the middle of the square and around couple four, making a large figure eight. Back in the center the same two couples circle right and left, then break to a curved line with the first man leading around a similar path (but around the fourth couple first), back in the center, circle left and everybody swing at home.

To bring these things closer to the present, the original version of "walk around your

corner, seesaw your taw" was a man's figure eight around the ladies (who merely moved in and out). As we do it now with a do sa do corner and a left shoulder do sa do partner, we have interlinked figure eights with everybody moving.

What it all goes to show, I suppose, is the great variety of movement (and names, as well) that can be derived from a rather simple idea of one or two people walking around the other people.

HEART ATTACK!

By Bill Kramer,
Granada Hills, California

WE HAD JUST STOPPED for announcements during our square dance class and I heard a noise in the back of the hall. I looked back there and saw him slump to the floor, face ashen. I knew in a second what had happened. Heart attack!

What would you do if someone in your square or at your dance suffered a heart attack? Luckily I knew. I had taken the time and effort to learn CPR. But what about you?

You can say, "It will never happen at my dance." But it could. Would you know what to do? What do you do first? Who would you call? The Fire Department? The Police? An Ambulance? The Para-medics? At what number?

CPR (cardiopulmonary resuscitation) is a skill that must be learned. Your local Heart Association, the Red Cross, the local YMCA all offer classes in CPR. It takes about four to eight hours to learn how to administer CPR properly, but we can offer a few hints and helpful suggestions on what to do before professional help arrives.

Check these Points

1. Place the victim flat on his back on a hard surface. If unconscious open air way. Tilt head back.

2. If not breathing, begin artificial breathing. Four quick full breaths. If airway is blocked, try back blows, abdominal or chest thrusts and finger probe until airway is open.

3. Check carotid pulse.

4. If pulse is absent begin artificial circulation. Depress sternum 1½" to 2".

If only one rescuer is present do 15 compressions to every two breaths at a compression rate of 80 per minute. If two rescuers are present for every 5 compressions give one breath at a compression rate of 60 per minute.

This treatment must be continued uninterrupted until Advanced Life Support is available.

The steps listed above are not meant to be taken as a complete course in CPR; you must take the course given by trained professionals.

It is also a good idea to have emergency information at your club dance on each member. Who to call in case of an emergency, a doctor's name and phone number.

Your local dancer association or callers association might be interested in sponsoring a class in CPR. Check with them. Or contact your local Heart Association; classes are offered on a regular basis. The life you save could be your corner's.

This is a frightening experience to have happen to you. But by learning what and how to give CPR correctly you have a chance to save a life of some of the finest people in the world, square dancers.

This happened to me and there is a sad ending to this tale. The man died, about an hour after he was taken to the hospital. They said that if CPR had not been administered he would not have lived at all. At least we know that we did our best.

CPR is not meant to be a sure cure for a massive heart attack, but it can save lives. Find out where in your community you, too, could become a life saver!

Additional information and booklets may be obtained from the local office of the American Heart Association in your area or by writing to the National Center at 7320 Greenville Avenue, Dallas, Texas 75231. Our thanks to Bill Kramer for his first person account.

Style Lab

PAIR OFF

IT IS INTERESTING how some of our simplest basics can sometimes lead to the greatest confusion on the dance floor. Some of this comes under the heading of all position dancing. However, much of the confusion comes simply because we are accustomed to doing a movement from only one setup. The classic example mentioned in this column a number of times is doing a wheel and deal from facing lines of four. If told to pass thru and then wheel and deal, you are almost sure that everyone will move through the call effortlessly. But, the facing lines of four set up some sort of mental block. Recently we have noticed a generation of dancers able to do wheel and deal from a two-faced line but unable to make it from a line of four facing in the same direction.

Square dancers of a generation ago were brought up with the call Pair Off. Invariably it would be given from a square of dancers (1) the heads moving forward to the center (2), then, turning their back on their partners to face the sides (3). This, of course, is the garden variety and in this form it could easily fit into the Basic program.

However, Pair Off is relegated to Plus One

and is not a part of Mainstream. A glance at the definition and you will find that the movement can be and is quite frequently called from setups that may prove a bit challenging.

PAIR OFF: Those designated will take one step forward, take the person they are facing as a new partner and, as individuals, turn their backs (90 degrees) to the center of the set.

With this in mind, let's take two facing lines





of four (4) and do a Pair Off. The dancers move forward (5) then, turning their backs to the center of the line, they change their facing direction, and, in this situation gain new partners to end in completed double pass thru formation (6). In any instance it is not a bad idea to check out the TIPS TO DANCERS as we list them in the 32 page, illustrated Plus Movements Basic handbook:

TIPS TO DANCERS: As in the case of any basic, Pair Off should be danced as a movement, taking several steps rather than a simple "spin" or pivot into position. After the movement is completed dancers should immediately touch hands momentarily to establish position with the person beside them. **COUNT:** when moving to the music and depending upon the call, from 2 to 4 steps.



CONTRA CORNER



A STELLAR EVENT at each National Convention and growing in interest each year is the contra program. Only a few years ago, contras were relegated to some out-of-the-way small hall with perhaps a time limit of two hours each day. This month in Memphis, Convention-goers will find a wide selection of contra programs available to them each day. If you are bound for the Convention, this will be an opportunity to see what contras are all about.

☆☆☆

Last month we spotlighted a traditional pattern in this column and combined it with more of the same in our Traditional Treasury. The figure was the hey, a weaving pattern which, Glen Nickerson pointed out, continues to be danced in today's programs as a weave the ring and other dances. Most recently in contemporary square dancing we enjoyed it as a Hey Down the Middle.

Now we come to a contra written by Lannie McQuaide which incorporates the hey for four with another *old friend* the "lady round the lady and the gent around the gent," half a figure eight, with excellent results. She calls the dance "Joy" which epitomizes the feeling one gets when dancing it. Let us take it step by step.

It's a proper duple contra which means that the first, third and fifth and every other couple is active *but* not crossed over. The men remain in the men's line; the ladies stay in the lady's line.

To begin with the lines go forward four steps and back four and follow these prompts:

- — — —, **Everybody go forward and back**
- — — —, **Active couples cross over**
- — **Go below one, with the couple above star right**
- — — —, **Men roll out two ladies chain**

This is the halfway point in the dance and at this time 32 beats have gone by. Those who are the actives (1, 3, 5, 7, etc.) cross over to the other side, then turn individually to face *down*, away from the caller, moving along the outside around just one person. Then, stepping into the center and, facing *up*, they make a four hand, right hand star and go full around.

As the men loop or flair out at the completion they in effect do a figure eight, as the ladies chain across.

— — — —, **With the ladies in the lead it's a hey for four**

— — — —, — — — —
— — — —, — — **two ladies chain**

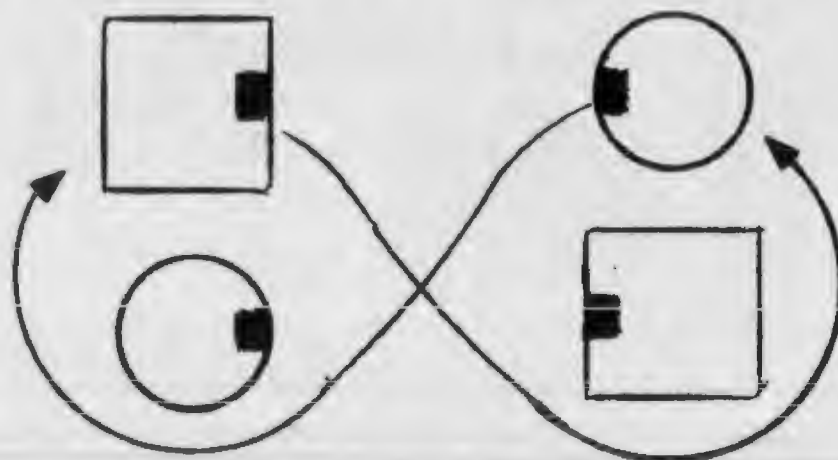
Check back now to the description of the hey as we had it last month. Following the ladies chain and the courtesy turn, the ladies are in front of the men. Starting as they might to do a Dixie chain, but not using hands, the ladies pass right shoulders with each other, then pass left shoulders with a man. The men pass right shoulders with each other as the ladies make a tight right face loop and the action continues for a total of sixteen steps, the men following the ladies until they return to their starting spot. Here the two ladies start their chain as the men complete their last loop.

The pattern is almost complete. With eight steps to go, the active man and lady, although they have progressed one position, are in the wrong lines. To return to the correct line they use half a figure eight reminiscent of the traditional "lady round the lady and the gent around the gent." The call is given both as a cue and then in cadence to the action.

— — — —, **With the couple above do half a figure eight**

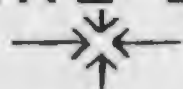
The lady round the lady and the gent around the gent, — — everybody go forward and back

Here's a diagram of how the pattern works with the actives doing the pattern thru and around the couple above them.



HEAD OF THE HALL

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ontario, Canada

Join us every Wednesday night from now until August 27th when we'll be programming relaxed squares and rounds at the Lift Lock Square Dance Club, Chemong Yacht Haven, just north of Peterborough. If you're on vacation or traveling through phone 742-1219 or 292-8063 for information. — *Bob Jaffray*

Guatemala

This past March 28, a planeload of United States citizens flew to Guatemala to stay in private homes while a similar number of Guatemalans arrived in the United States to visit Americans. Under the sponsorship of

Commemorative badge of The Friendship Force Square Dance in Guatemala.

DALE VAN WORMER

OKLAHOMA-GUATEMALA

FRIENDSHIP FORCE

SQUARE DANCERS

1980



The Friendship Force, a non-profit private organization established to encourage understanding between people of different countries, this year's entourage included a square of dancers from Tulsa, Oklahoma. Dale Van-Wormer, caller, headed up the square dancers who entertained their hosts one evening with this typical American pastime.

Arizona

The Parks and Recreation Department of Prescott sponsors free outdoor square dances on Saturday evenings during the summer months. The Court House Plaza in the center of town is the setting for these dances and is ideally suited for the dancers as well as for the many spectators. With mixed emotions the decision was made in 1979 to change the format from multiple, hobby callers with live music to professional callers using records. A program of professionally cued round dances was also instituted. These changes were met with enthusiastic approval by the majority of dancers and spectators as well. This year the callers come from the Phoenix-Tucson area along with some local talent and rounds will be

Quite a family pictured here and all members of the same club! Over 37 squares, more than two-thirds of the club members, attended the Cathedral Squares Annual End of the Year Dance in Christchurch, New Zealand. 13 years old, the club is headed by Art and Blanche Shepherd, active leaders in all phases of dancing in New Zealand.



ROUND THE WORLD of SQUARE DANCING

provided by Glenn and Rosie King, who are also the coordinators of the program. For information write them at PO Box 500, Prescott 86302 or telephone (602) 445-2217. There is free parking for dancers with self-contained RVs during the weekends from June 21st through August 30th. — *Mort Simpson*

North Dakota

It was the Navy's 204th birthday and square dancing helped to celebrate. At the West Acres Shopping Center in Fargo, Regular and Reserve Navy recruiters assisted with a Naval display while Sea Cadets, using closed circuit TV, showed portions of their training. Highlighting the day was the Square Riggers club who danced before an estimated 3,000 shoppers to the calling of YN1 Don Henderson.



YN1 Len Sufka dances at the Navy's 204th birthday party. Television covered the day.

The Square Riggers may be the only square dance club comprised of active duty Navy personnel, being those individuals stationed at the Fargo Reserve Center. A new beginners class is currently going through its basics at the Reserve Center and they hope to soon have the only all-Naval Reserve square dance group in the nation.

Pennsylvania

Western Pennsylvanians are enthusiastic supporters of both square dancing and Steeler football. Thus it was only natural that a joint event would be highly successful. While the Pittsburgh Steelers were winning the 1980

Memento of the Super Bowl square dance — this disc can be attached to a club badge



Super Bowl, Family Square Club of Murrysville cheered them on to victory, watching the game on a dozen television sets around the dance floor. The club danced before the game, during halftime and then celebrated the victory with more dancing following the game. To commemorate the occasion, a special Super Steeler fun disc was issued to some 150 dancers in attendance.

Nevada

The 7th Annual Hoover Dam Square Dance Festival sponsored by the Circle 8's Club of Boulder City began with a "Leap Year" badge dance on February 29th with Ron Sowash of Las Vegas calling. Featured caller for the event was Bob Van Antwerp while Cliff and Ruth Harry handled the round dancing. Dancers wishing to earn a "Dam Badge" met on Hoover Dam on Saturday morning while spectators and passing motorists watched in amazement. Reports from the festival have been most favorable and the club extends an invitation to all square dancers to come and enjoy the 8th Annual event March 6 and 7, 1981.

Alaska

The Big Dippers Club of Juneau is hosting the 11th Annual Alaska Square and Round Dance Festival, July 4-5, during Juneau's Centennial Celebration. A special badge de-



A colorful blue and gold badge marks Juneau's centennial in July

picting the gold mining history of the city has been designed to commemorate the event. Anyone planning a vacation to Alaska in July is encouraged to attend.

California

The annual Redwood Stump Stompers event takes place July 18-20 in the Redwood National Park in Northern California when the Tall Tree Trippers club of Orick host a weekend of dancing in the Community Hall.



You say you've danced almost everywhere?
Have you ever tried it on a redwood stump?

Roger Morris will be the featured caller. In addition to the "normal" square and round dancing, a rather unique dance is held on a redwood stump some 12'6" in diameter and offering ample room for one square. Located in a demonstration section of the forest, dancers are able to view the area while awaiting their turn to dance atop the stump.

North Carolina

The North Carolina Federation inducted its first cuer into its Hall of Fame last November. The inductee was Elizabeth Bennett from Burlington, who at the young age of 84 is still very active in the Federation.

At the same meeting, the Golden Slipper Award was presented to Ken and Linda Springs of Charlotte. This presentation is made to dancers who have contributed the most to the Federation.



Bob Harrelson, president of the North Carolina Federation, presents the plaque to the Springs.

Tennessee

On February 24th the Buttons & Bows had a unique and gratifying experience when their caller, Billy Brooks, was privileged to call to a group of 93 Russian families who had been in the United States for only a few months. They were in the process of learning English, so Billy called with the aid of an interpreter who translated into Russian. In less than 10 minutes the group was dancing!

Colorado

The 1st Annual Leukemia Square Dance was held on February 16th through the combined efforts of the Colorado Springs Callers Association, radio station KCS-FM, the Irving Community School and many local businesses
(Please turn to page 82)



Harold Palmer at the microphone calling for the Leukemia Dance last February in Colorado Springs.

SOUND BY HILTON

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1980

IF YOU WERE to pack up the kids and your belongings and head out to Southern California you might just find yourself in one of San Diego's many square dance suburbs, Escondido. Then, having checked into one of the many fine motels in the area you might just feel like taking in a square dance. If you haven't another destination in mind we might suggest a visit to one of the dances called by Nelson Watkins, this month's feature caller. Here's just a preview of the type of choreography you might look forward to.

(Mainstream)

Heads pass thru
Separate, round one into the middle
Turn thru, do sa do the outside pair
Swing thru, girls fold behind the boys
Double pass thru
Centers in, cast off three-quarters
Pass thru, wheel and deal
Zoom, centers pass thru
Swing thru, boys fold behind the girls
Double pass thru, centers in
Cast off three quarters, pass thru
Wheel and deal, zoom
Centers box the gnat
Square thru three-quarters
Allemande left

Heads touch one-quarter, walk and dodge
Swing thru, boys run
Couples circulate, bend the line
Pass thru, tag the line
Centers in, cast off three-quarters
Circle left, ladies center, men sashay
Left allemande

Side ladies chain across
Head men face your corner and box the gnat
All circle left
Four girls square thru four hands
Do sa do the outside two, swing thru
Spin the top, girls in the middle spin the top
Everybody step ahead, allemande left

Heads square thru
Spin chain thru
All eight circulate
Right and left grand

Sides square thru
Do sa do to an ocean wave
All eight circulate once and a half
Box the gnat
Right and left grand

(From a static square to lines of four in sequence)

Heads touch one-quarter and dodge,
Swing thru, boys run, bend the line

Four ladies chain, heads promenade half
Lead right, circle to a line
Slide thru, pass thru
Trade by, touch one-quarter, scoot back
Boys run

(To get out of lines in sequence to allemande left)

Touch one-quarter, circulate single file
Boys run, allemande left

Right and left thru, slide thru
Eight chain five (or eight chain one)
Allemande left

Slide thru, square thru three-quarters
Allemande left

Right and left thru, cross trail thru
Allemande left

(Mainstream — Plus I)

Heads pass the ocean, girls trade
Extend, swing thru
Boys run, bend the line
Touch one-quarter, triple scoot
Triple scoot, coordinate
Couples circulate, bend the line
Right and left thru
Pass the ocean, spin chain the gears
Single hinge, scoot back
Boys run, slide thru
Pass to the center, square thru three-quarters
Allemande left

NELSON WATKINS



Nelson started calling in 1964 and some nine years later he made the big decision to go into the field of professional calling on a fulltime basis. Leaving his office management, accounting career, he moved from Roswell, New Mexico, to California and during recent years has developed a strong home club program, spending much of his time with workshops and calling all levels from beginner through advanced. In 1973, Nelson cut his first record, and since that time has had such hits as Misty and Me and Milly. Nelson and his wife, Portia, live in Escondido, California, with their daughter, Lianna, and son, Troy. When not calling, you will find Nelson playing racquet ball or enjoying the California sun and beach with his two teenagers. Nelson is a member of Callerlab.

**Heads promenade half
Lead right, circle to a line
Right and left thru, touch one-quarter
Coordinate, girls hinge
Diamond circulate, flip the diamond
Girls trade, recycle
Right and left thru, pass thru, trade by
Star thru, cross trail thru, skip one
Allemande left**

(Mainstream — Plus II)

**Join hands circle left, allemande left
All eight spin the top
Meet your own, wrong way grand
Meet your own
All eight spin the top
Meet your own, turn thru
Allemande left
All eight swing thru
All eight swing thru again, turn thru
Allemande left
Allemande thar, remake the thar
Remake the thar
Slip the clutch, skip one
Allemande**

**Sides right and left thru
Pass the ocean, extend
Relay the deuce
Girls trade, recycle
Slide thru
Load the boat
Pass to the center
Dixie grand
Allemande**

(Mainstream — Plus I and II)

**Heads pair off, slide thru
Right and left thru, pass the ocean
Explode the wave, chase right
Hinge, spin chain the gears
Explode the wave, chase right
Hinge, roll to face
Touch one-quarter, roll to face
Allemande left**

CALLER'S SELECTIONS

By Mike Sikorsky, Reseda, California

All of the following begin in a Box 1-4

**Touch one-quarter, walk and dodge
Partner trade and roll
Do sa da to a wave
Boys trade, scoot back**

**Right and left thru, rollaway
Touch one-quarter, walk and dodge
Boys fold, star thru
Ferris wheel, centers pass thru**

**Right and left thru, rollaway
Touch one-quarter, walk and dodge
Partner trade, pass the ocean
Boys run, wheel and deal
Pass the ocean, girls trade
Recycle, slide thru**

**Touch one-quarter, scoot back twice
Hinge one-quarter, girls circulate
Right and left grand**

**Touch one-quarter, centers trade
Swing thru, hinge one-quarter
Boys trade, boys run
Half tag, trade and roll
Touch one-quarter, centers trade
Swing thru, scoot back
Boys run, slide thru**

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

All the following begin in a 1P2P
Right and left thru, rollaway
Pass thru, centers partner trade
Ends fold
Centers square thru three-quarters
Slide thru (zero) or roll
Right and left grand

Right and left thru, rollaway
Pass thru, centers partner trade
All cast off three-quarters
Slide thru (zero), or roll
Right and left grand

Pass the ocean, all eight circulate
Slide thru, touch one-quarter
Single circulate, boys run
Right and left thru (Box 1-4)

Pass the ocean, all eight circulate
Slide thru, touch one-quarter
Coordinate, bend the line
Slide thru (Box 1-4)

From 1P2P
Pass thru, wheel and deal and spread
Centers pass the ocean, ends star thru
Centers swing thru, extend
Swing thru, hinge one-quarter
Scoot back, recycle (Box 1-4)

Pass the ocean, swing thru
Scootback, fan the top
Hinge one-quarter, girls run
Right and left grand

Pass the ocean, swing thru
Girls circulate, boys trade
Boys run, bend the line
Slide thru (Box 1-4)

Touch one-quarter, ends circulate
Centers trade, boys run
Reverse flutter

Squared set
Heads pass the ocean
Four boys only extend, all recycle
Centers pass thru, star thru
Pass thru, wheel and deal
Centers right and left thru
Pass thru (Box 1-4)

Squared Set
Heads pass the ocean
Four boys only extend
All recycle
Centers pass thru, swing thru
Girls circulate, boys trade
Boys run, bend the line
Reverse flutter

SPOTLIGHT ON HELSEL

The following calls taken from the 1980 SIOASDS Premium L.P. featuring the Mainstream and Experimental Basics were by Lee Helsel, Sacramento, California who retires from square dancing this month (see page 9).

Allemande left, Alamo style
Swing thru, go right and left, balance there
Do a left swing thru
Left allemande

Head two couples square thru
Around the corner with a do sa do
Make an ocean wave
Recycle now, swing thru
Boys trade, boys run to the right
Wheel and deal, go right and left thru
Dive thru, pass thru
Right and left thru the outside two
Curlique, walk and dodge
Partner trade, pass the ocean
Recycle, right and left thru
Dive thru, pass thru
Swing thru, scoot back
Recycle, right and left thru
Dive thru, square thru three hands
Left allemande

Sides square thru
Now with the corner curlique
Scoot back
Boys run around the girls
Right and left thru
Slide thru, right and left thru
Dive thru, pass thru
Swing thru, boys run around that girl
Tag the line, turn to the right
Wheel and deal, curlique
Scoot back
Walk and dodge
Partner trade, right and left thru
Flutter wheel
Slide thru, right and left thru
Dive thru, pass thru
Curlique, scoot back now
Split circulate
Walk and dodge, partner trade
Slide thru, right and left thru
Dive thru, curlique
Box circulate two times
Find your corner
Left allemande

Allemande left, Alamo style
Swing thru
Boys run to the left
Boys run to the right
Allemande left

ROUND DANCES

LOVIN' — Hi-Hat 982

Choreographers: Hi and Cookie Gibson

Comment: This two-step is not difficult and is enjoyable to dance. Good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Walk, —, 2, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, —, 1/4 R Turn M face WALL, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end M face LOD;

9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end OPEN facing LOD;

PART B

- 1-4 Run, 2, 3, Swing; Bk, Close, Fwd, Close; Bk, Close, Bk, —; Bk, Side, Thru to LEFT-OPEN facing RLOD, —;
- 5-8 Run, 2, 3, Swing; Bk, Close, Fwd, Close; Bk, Close, Bk, —; Bk, Side, Thru, Flare end BUTTERFLY M face WALL;
- 9-12 Thru, —, Side, —; Thru, Side, Thru, Flare; Thru, —, Side, —; Thru, Side, Thru, —;
- 13-16 (Lady Under) In Place, 2, 3 to LEFT-OPEN facing LOD, —; Circle to face, 2, 3 in CLOSED M face COH —; Vine RLOD, 2, 3, 4; Pivot 1/4 R M face LOD, —, Close, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 SEMI-CLOSED (Twirl) Walk, —, 2, —; Apart, —, Point, —.

DEAR WORLD — Hi-Hat 982

Choreographers: Fred and Della Sweet

Comment: A busy routine with good big band sounding music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; L face Turning Box M face COH; L face Turning Box M face RLOD;
- 5-8 L face Turning Box M face WALL; L face Turning Box M face LOD; Walk, —, 2, —; Fwd, Close, Bk, Close;

PART A

- 1-4 Walk, —, 2, —; Fwd, —, Fwd, Close; Walk, —, 2, —; Fwd, —, Fwd, Close end BANJO;
- 5-8 Fwd, —, Fwd/Check, —; XIB, Side, Fwd,

Lock; Fwd, Lock, Fwd, —; Fwd/Check, —, Recov, Close;

PART B

- 1-4 Fwd L Turn, —, Side, Bk M face COH; Bk L Turn, —, Side, Fwd M face RLOD; Fwd, —, 2, —; XIB, Side, 1/2 L Turn M face LOD, Lock;

- 5-8 Fwd, —, CLOSED Fwd, Close; Manuv M face RLOD, —, Side, Close; Pivot face LOD in SEMI-CLOSED, —, Fwd, Close; Fwd to CLOSED, —, Fwd, Close;

INTERLUDE

- 1-4 Repeat action meas 3-6 of INTRO:

SEQUENCE: A — B — A — B — Interlude — A — B — A — B plus Ending.

Ending:

- 1-6 L face Turning Box; L face Turning Box; L face Turning Box M face WALL; Stamp, —, Push, Point; Behind, —, Side, Thru; Hold, —, Tap, Tap.

BOO HOO — Cem 37035

Choreographers: Chick and Ileen Stone

Comment: A re-release of a popular "English Quickstep" routine of a few years ago. Big band sounding music.

INTRODUCTION

- 1-6 OPEN-FACING Wait; Wait; Roll LOD, —, 2, —; 3, —, Point, —; Roll RLOD, —, 2, —; 3, —, Touch end in CLOSED M facing LOD, —;

PART ONE

- 1-4 Fwd, —, 2, —; Fwd, Lock, Fwd, Lock; Fwd, —, 2, —; Fwd, Lock, Fwd, Lock;
- 5-8 Fwd, —, Turn/Face partner, —; Side, Close Side, —; BANJO M faced LOD Fwd (Check), —, Cross, Side; Fwd, Lock, Fwd, —;
- 9-12 Turn M face RLOD, —, Side, Close; Pivot, —, 2, —; (Arnd, —, 2, —;) Side, —, Hook, —; (On Arnd, —, 2, Side;) Unwind, —, Side to face DIAGONAL COH and LOD in BANJO, —;

PART TWO

- 13-16 Back, Lock, Back, Back; Back Turn to face DIAGONAL LOD and WALL, —, Fwd, Fwd; Fwd, Lock, Fwd, —; R Turn, —, Side, Close M facing RLOD in CLOSED;
- 17-20 Pivot, —, 2, —; 3 to BANJO M facing RLOD, —, Back, Lock; Back, Back, Back, Lock; Back Check, —, Side, Close to CLOSED;

PART THREE

- 21-24 Back, —, Back, —; 1/2 R Turn end M facing LOD, —, Fwd, —; Fwd, —, Side to SEMI-CLOSED, —; Hook, —, Thru, —;
- 25-28 Side, Close, Side, —; Fwd Check to BANJO, —, Cross, Side; Fwd, Lock,

Fwd, —; Fwd Check, —, Cross Back, Side;
 29-32 **Fwd, Lock, Fwd, —; ½ R Turn M face RLOD, —, Side, Close to CLOSED; Pivot, —, 2, —; 3, —, 4 end M facing LOD, —;**

SEQUENCE: Dance goes thru three times. Third time the music retards make pivots slow then Twirl and Ack.

CARESS — Cem 37035

Choreographers: Bill and Norma Roberts

Comment: A re-release of a challenge rumba with good Latin music.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Side, Close, Side, Touch; Side, Touch, Side, Close;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, ¼ L Turn to face LOD in OPEN, —; Fwd, 2, 3, Fan end face WALL in BUTTERFLY;**

5-8 **Thru, Side, Behind, Fan end in LEFT-OPEN facing RLOD; Rock Back, Recov, Fwd, —; Rock, ½ R Turn, Recov face LOD in OPEN, Fwd, —; (Wrap) Fwd, 2, 3, —;**

9-12 **(Fwd, Cross) Fwd, —, Fwd, —; ¼ L Turn face COH, Side to BANJO, Check, —; Recov, —, Turn face WALL, Side; Check, —, Recov to CLOSED, —;**

13-16 **Rock, Recov, Cross, —; Recov, Side, Cross, —; Side, Close, Side, Point; Behind, Side, Thru to SEMI-CLOSED face LOD, Touch;**

PART B

1-4 **Fwd, 2, 3, —; Fwd, 2, 3, —; Fwd, —, ¼ R Turn to face WALL in CLOSED, Point Swd; Thru, Side, Hook, —;**

5-8 **Pickup to CLOSED M face LOD, —, Side, Close; Rock Swd, Recov, Cross, —; Recov face LOD in CLOSED, —, L Turn to face COH in SEMI-CLOSED, Flick; Swivel/Point, —, Draw, Close end in SIDECAR M facing DIAGONAL LOD and WALL;**

9-12 **Wheel, 2, 3, —; 4, 5, 6 end M facing RLOD and WALL, —; (Under) On Arnd, 2, 3, —; (Spin) Fwd, 2, 3 end in LEFT-OPEN facing LOD, —;**

13-16 **Rock Fwd, Recov Turn In to face RLOD in OPEN, Fwd, —; Fwd, 2, 3, —; Rock Apart, Recov, Change Sides, —; Side, Close, Side, Sway in LEFT-OPEN;**

17-20 **Side, Close, Fwd, Kick; Cut, Back, Cut, Flick; Rock Fwd, Recov, L Turn to face WALL in CLOSED, —; Rock Swd, Recov,**

Pickup to face LOD in CLOSED, Touch;
 21-24 **L Turn to face DIAGONAL LOD and COH, —, Rock Swd, Recov; R Turn to face DIAGONAL WALL and LOD, —, Rock Swd, Recov; Turn to SIDECAR/Check, —, Recov, Side end in BANJO M face LOD; Fwd, —, Swd to face WALL in CLOSED, Close;**

SEQUENCE: A — A — B — A — B plus Ending.
 Ending:

1-4 **Side, Point, Behind, Side; Thru to SEMI-CLOSED facing LOD, —, Turn face WALL in CLOSED Side, Close; Fwd to SEMI-CLOSED, —, Turn to face WALL in CLOSED, —; Side, Close, Corte, —;**

THE OTHER WOMAN — Grenn 14283

Choreographer: Al Goulet

Comment: This waltz routine has both left and right face turning waltzes. Is not a difficult dance. Music has a definite um-pah sound.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Wait; Wait;**

5-9 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close; Side, Draw, Close;**

PART A

1-4 **Waltz Away, 2, 3; Spin Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;**

5-8 Repeat action meas 5-8 Introduction:

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **CLOSED Fwd, Side, Close; 1/4 L Turn M face LOD, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**

5-8 **Fwd, Side, Recov to SEMI-CLOSED; Thru, 1/4 R Turn M face WALL in CLOSED, Close; Side, Draw, Close; Side, Draw, Close;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 **Slowly Drift Apart, 2, 3; Point, —, —.**

RAINBOWS — Grenn 14283

Choreographers: Jess and May Sasseen

Comment: Nothing unusual in the two-step routine. The music has the big band sound.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —;**
 5-8 **Side, Close, Cross to SIDECAR, —; Side, Close, Manuv to CLOSED end M facing RLOD, —; Pivot, —, 2 M face LOD, —; Dip Bk, —, Recov, —;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end in BANJO:

PART B

- 17-20 **Fwd, Lock, Fwd, Lock; Walk, —, 2, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 end CLOSED M face WALL, —;**
 21-24 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; Fwd, —, Pickup to CLOSED, —;**
 25-28 **Side, Close, 1/4 L Turn to BANJO M face COH, —; Rock Fwd, —, Recov to CLOSED M face LOD, —; Side, Close, 1/4 R Turn end SIDECAR M face WALL, —; Rock Fwd, —, Recov to CLOSED M face LOD, —;**
 29-32 **Side, Close, XIF to SIDECAR, —; Side, Close, Thru to CLOSED M face WALL, —; Side, Close, Side, Close; Fwd LOD to SEMI-CLOSED, —, Pickup to CLOSED, —;**

SEQUENCE: A — B — A — B — A except on meas 32 Face Wall Step Apart and Point.

MORE AND MORE — Four Squares 792

Choreographers: Phil and Lois Atherton

Comment: Nothing difficult in this two-step and the music is adequate. One side is cued.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Circle Away Two-Step; Circle Together Two-Step end VARSOVIANNA;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Turn In face RLOD in LEFT-VARSOVIANNA, —, Recov, —; Walk, —, 2, —;**
 5-8 **Fwd Two-Step; Fwd Two-Step; Turn Out, —, Recov face LOD, —; Walk, —, 1/4 R Turn face partner and WALL in CLOSED, —;**
 9-12 **Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov, —;**
 13-16 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Walk, —, 2, —; 3, —, Pickup to CLOSED, —;**

PART B

- 1-4 **Side, Close, XIF to SIDECAR, —; Walk Out, —, 2, —; Side, Close, XIF to BANJO, —; Walk In, —, 2, —;**
 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd to**

SEMI-CLOSED, —; Fwd, —, 2 end CLOSED M face WALL, —; Side, Close, Side, Close;

- 9-12 **Rock Fwd, —, Recov, —; Bk, Close, Bk, —; Rock Bk, —, Recov, —; Fwd, Close, Fwd, —;**

- 13-16 **Turn Two-Step; Turn Two-Step end VARSOVIANNA facing LOD; (Twirl) Walk, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end facing WALL in CLOSED; Vine, 2, 3, 4; Apart, —, Point, —.**

I LOVE YOU SO MUCH — Four Square 791

Choreographers: Phil and Lois Atherton

Comment: A nice easy waltz. One side of the record has cues.

INTRODUCTION

- 1-4 **M face WALL lead hands joined 3 Pick up notes Wait; Wait; (Twirl) Side, XIB, Side; Thru, Side, Close in CLOSED;**
 5-8 **Fwd, Side, Close; Bk, Side, Close; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Step, Swing, —; Spin Manuv, 2, 3 end CLOSED M face RLOD;**
 5-8 **(R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, XIB, Side; Pickup to BUTTERFLY M face LOD, 2, 3;**
 9-12 **Fwd Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle, Out, 2, 3; Twinkle In, 2, 3 end CLOSED;**
 13-16 **Dip Bk, —, —; Fwd Waltz, 2, 3; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;**

PART B

- 1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close;**
 5-8 **Fwd L Turn, Side, Close; Bk L Turn, Side, Close; Fwd L Turn, Side, Close; Bk L Turn, Side, Close;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice then Dip, Twist, —.

SINGING CALLS

It's not always an easy task to select the singing calls that will be reprinted in the Workshop. This month there were a number of four star releases, and with the help of our reviewer, we have the following foursome.

I HEAR THE SOUTH CALLING ME

By Tim Ploch, Houston, Texas

Record: Bogan #1319, Flip Instrumental with Tim Ploch

OPENER, MIDDLE BREAK, ENDING

Circle left I hear the south calling me
I've been away much too long
Left allemande your corner
Come back do sa do left allemande
Then you weave the ring you know
O watermelon ripe on the vine
Do sa do and promenade
That slow southern drawl
Yes that slow southern drawl
I hear the south calling me

FIGURE:

Heads square thru count four hands
Round that corner lady do sa do
Swing thru and the boys run right
You bend the line right and left thru
Hey you flutter wheel roll it around
Slide thru swing her promenade
That slow southern drawl
Yes that slow southern drawl
I hear the south calling me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

HOLDING THE BAG

By Al McAlpin, Huntsville, Alabama

Record: Seven C's #101, Flip Instrumental with Al McAlpin

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade inside that ring
Box the gnat at home then give her a swing
Join hands circle left you know
Left allemande that corner weave that ring
Remember when you told that boy
I wanted to fight do sa do that lady and
Promenade right you may think it's funny
But it ain't no gag how come
You always leave me holding the bag

FIGURE:

Head two couples promenade and go halfway
Come down the middle square thru four hands
Four hands now then right and left thru
Do an eight chain six count 'em you do
Remember back in Nashville we picked up two
Swing corner lady promenade her too
You were up front playing lover's tag
While I was in the back seat
Just holding the bag

ALTERNATE FIGURE:

Heads promenade and go halfway
Sides right and left thru turn 'em I say
Square thru four hands you know
Do sa do and do a eight chain four
Remember back in Nashville we picked up two
Swing corner lady promenade her too
You were up front playing lover's tag

While I was in the back seat

Just holding the bag

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I LOVE YOU MOST OF ALL

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2104, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

You walk around that corner
Now see saw your own
Join hands circle left you know
Gents star by the right
Go walking round the land left allemande
Go weavin, round you know
You always break the kindest heart with a
Do sa do then promenade the hall
So if I broke your heart last night
It's because I love you most of all

FIGURE:

Why don't those heads promenade
Get about halfway around
Come into the middle do a curlique then
Walk and dodge square thru three quarters
Trade by do sa do the outside bunch
Why don't you swing thru and
Then turn thru my friend swing corner lady
Promenade if I broke your heart last night
It's because I love you most of all

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY

By Wayne Baldwin, Plano, Texas

Record: Roadrunner #203, Flip Instrumental with Wayne Baldwin

OPENER, MIDDLE BREAK, ENDING

I'm gonna call up my boss tell him I'm ill
Tell him I'm down with a fever and chill
Left allemande do sa do with your own
Left allemande then you weave that ring
Well I ain't got no business
Doin' business today
Do sa do promenade that a way
My little lady wants to stay home and play
I ain't got no business
Doin' business today

FIGURE:

Heads promenade halfway around
Square thru count 'em four hands around
Four hands around and then a do sa do
Curlique and a scoot back you know
Boys run and do a half square thru
Trade by then swing the corner you do
Promenade go walking this a way
I ain't got no business
Doin' business today

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

The dances used in this section are uncomplicated and utilize movements from the Basic and Extended Basics plateaus.

Promenade

Sides wheel around, star thru
Right and left thru, pass thru
U turn back
Right and left grand

Promenade

Heads wheel around
Pass thru on to the next
Right and left thru, pass thru
U turn back, box the gnat
Right and left thru the other way back
Cross trail thru
Left allemande

Side men and the corner girl

Go forward up and back
Star right once
Pick up the partner, star promenade
Back out and circle eight
Men pass thru, U turn back
Girls cross trail 'round one into the middle
Pass thru, split two 'round one into the middle
Pass thru, girls turn left and walk
Men pass thru, left allemande

Four ladies chain

Sides right and left thru
First gent with the corner, box the gnat
Square the set like that
Heads half square thru
Half square thru the outside two
Bend the line, center four half square thru
Box the gnat, change hands
Left allemande

Side men and the corner girl

Go forward up the middle and back
Lead right and circle four
Side men break to lines of four
Go forward up and back
Bend the line, star thru
Right and left thru, dive thru
Star thru, right and left thru
Rollaway half sashay
Star thru, circle four
Side men break to lines of four
Go forward up and back
Bend the line, right and left thru
Square thru three quarters 'round
Left allemande

Promenade

Sides wheel around, right and left thru
Pass thru, bend the line
Square thru four hands around
U turn back, box the gnat
Pull by, left allemande

Sides right and left thru

Finish it off with a half sashay
Star thru, right and left thru
Dive thru, pass thru, split two
Round one to lines of four
Go forward eight and back like that
Just the ends box the gnat
Centers star thru
Everybody pass thru
Left allemande

SINGING CALL ADAPTATION

Here's an easy level singing call which may be used at a one night stand, party, or on the beginning evening of square dance class.

DO YOU KNOW YOU ARE MY SUNSHINE

Adapted by Ken Kernen, Phoenix, Arizona

Record: Red Boot 236

OPENER, MIDDLE BREAK, CLOSER

Four ladies promenade

Go once around the ring
Come home and swing that handsome man
Join your hands, circle
Go walking 'round the land
Left allemande and weave the ring
Do you know, do you know
You are my sunshine
Swing her once and promenade for me
Do you know, do you know
You are my sunshine
And would you square dance
One more time with me

FIGURE

Head ladies walk across, by the opposite gent
you stand
Side ladies walk across, by the opposite gent
you stand
Head man walk across, change places there
you see
Side men you do the same (circle left)
You circle left halfway 'round
Until you're home
Swing your corner — promenade
Do you know, do you know
You are my sunshine
And would you square dance
One more time with me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Closer.

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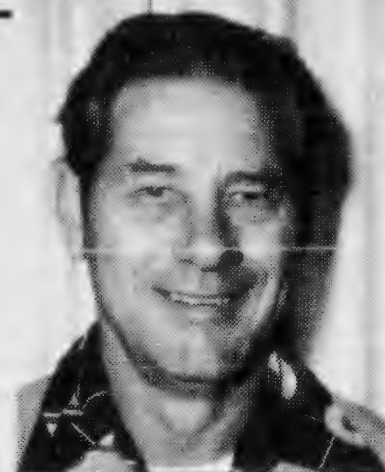
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CALLER of the MONTH

Bud Huggins

— Bremerton, Washington



THE SASHAY CLUB of Bremerton, Washington, danced to the calling of members in the early 1950's. Bud Huggins joined the group after completing his square dance lessons and started calling tips in 1951. He became the regular club caller for the Sashay Club in 1957 and is still fulfilling that position. After completing a course for callers in Seattle in 1952, Bud began teaching in Bremerton and Silverdale. His first two classes formed the Belles and Beaux Club and last November this club celebrated twenty-five years of square dancing with Bud as their caller and round dance teacher.

In addition to teaching two square dance classes for new dancers each year, Bud and his wife, Barbara, have a weekly round dance class. They also conduct Plus I and II and A-I and A-2 square dance workshops. They still try to work one-night stands into their schedule when possible.

Bud has attended many clinics and called for festival and council dances in Washington, Oregon and Canada. He and Barbara have served as officers in the Sashay Club, Peninsula Teachers and Callers and Rainier Teachers and Callers Associations.



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A-001 EVERYBODY'S REACHING
OUT Dave

A-H001 PICK-A-DILLY/
SAXY LADY
(Hoedown)

Bud was accredited by Callerlab in 1977, became a member of that organization in 1979 and received his twenty-five year certificate last April.

He has worked in the Puget Sound Naval Shipyard for the past 19 years and is now a Ships Progressman. Hobbies are trailering, golfing and swimming. During the summer months Bud and Barbara combine their hobbies with square dancing by doing weekend and week long square dance campouts.

(LETTERS, continued from page 3)

they learn. The biggest problem is those who read the articles are already smooth dancers. The ones for whom the articles are intended are never reached because they don't agree and, sadly, they don't care.

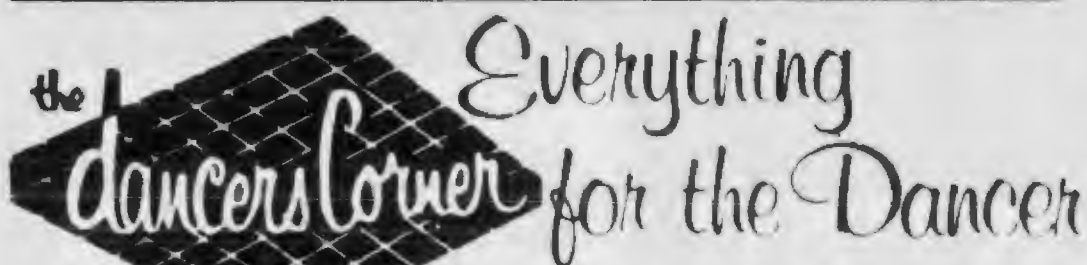
Gloria and Frank Hall
Swayzee, Indiana

Dear Editor:

I was distressed to note that in Take A Good Look in April that you say the best way to remember Linear Cycle is to "hinge, everybody does a double box circulate, then those facing out turn around." This is not the definition of the call . . . The definition as you have it printed on page 26 makes this figure a herky-jerky, stop and go, figure. The definition as printed on page 18 is the correct one . . .

Bill Kramer
Granada Hills, California

No intent here to confuse, only to help. Take a Good Look column always breaks down movements to assist dancers and callers alike. You'll note that the step by step definition is actually the same as that on page 18. The final teaching device is one used by sev-



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eral callers which has seemed to help dancers remember the movement. Sorry for any confusion. — Editor

Dear Editor:

Since we are located in one of America's favorite vacation states, we frequently have visitors at our dances, including some newer dancers. We enjoy having them with their newly acquired enthusiasm for square dancing but their naiveté sometimes provokes a smile. Here is my word picture of these delightful people:

Now then they are new dancers
Not long out of class;
He with his Jim Dandy outfit,
She with a dress to match.
They clap, they hop, they twirl,
While having a real ball;
They dance with sweet confidence
But they miss half the calls.
I know it is coming
As sure as the rain and the dew;
When the first tip is over they ask,
"Do you call Plus One and Plus Two?"

Hayes Herschler
St. Augustine, Florida

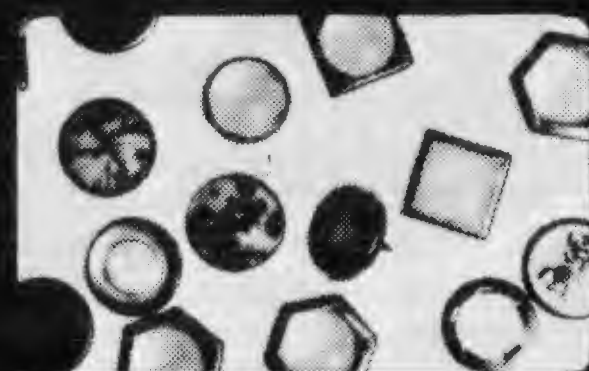
Dear Editor:

Speaking for myself and many dancers in our area, we are fed up with callers possessed with an ego of trying to impress us with how many calls they know. We have been dancing ten years from two to four times each month. It was a wonderful means of getting together for fun, to be happy and to enjoy the music and sociability. Having visited many clubs in the past few years, I can see when callers give out many difficult calls the dancers are usually in a state of confusion. It becomes an athletic

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competition instead of a graceful dance. Many of them drop out in disgust and that's sad. I am on the borderline of doing the same.

August Egelhofer, Shoreham, New York
 Dear Editor:

This will make the 10th year as an Information Volunteer, a 15-year subscriber; dancing since 1961, calling since 1962. Western-style square dancing and SQUARE DANCING magazine, what a great combination!

Bernie Whitaker
 Estill Springs, Tennessee

Dear Editor:

Thanks for continuing the Publication Profiles. We find them most interesting and hope to meet some of the editors at the Press Breakfast at the National Convention; also to look through their magazines at the Showcase of Ideas.

Doc and Peg Tirrell
 Cresskill, New Jersey

Dear Editor:

I am not a letter writer but would like to express an opinion. He-he and she-she danc-



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C-106 Sunday Morning — Jerry Haag
 Flip — Callerlab Extended Program 1-54

C-107 Devil's Dream (Hoedown) — Beryl Main
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C-1001 Blue Moon Cha Cha — Charlie & Betty Proctor
C-1101 Goody Goody — Wayne & Norma Wylie

Recent Releases — Chaparral

C-206 Great Balls Of Fire — Jerry
C-306 The Devil Went Down To Georgia — Gary

C-405 Robin Hood — Beryl
C-507 My Baby's Gone Away — Ken

Roadrunner Releases

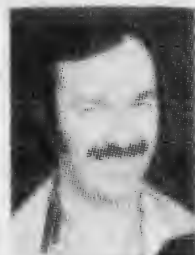
RR-203 Ain't Got No Business — Wayne
RR-301 Livingston Saturday Night — Jerry
RR-401 Somebody Special — Dick Rueter

RR-501 Jump Shout Boogie — Randy Dougherty

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ing is for the birds. After 22 years I still like to
 dance with the girls.

Bob Johnson
 Panama City, Florida

Dear Editor:

We've read and heard every complaint
 there is to make in square dancing over and
 over again. Lately people have been com-
 plaining about everything and everyone. The
 caller or dancer at fault has heard the message;
 now let's go on and all have fun. If those at
 fault are going to change, they'll change. Re-
 member that most callers do not make their
 living as a square dance caller; they do it be-
 cause they enjoy calling. The caller thrives on
 dancers' compliments; don't make them stop.

Name withheld at request

It may seem there is quite a bit of complain-
 ing these days. However some of the com-
 plaints are well based — a person injured
 through roughness, no place for people to
 dance who would like to dance Mainstream,
 etc. Hopefully there will be answers to these
 types of problems. — Editor.

Dear Editor:

I have SQUARE DANCING from January
 1967 through December 1979. If anyone
 would like to have them and is willing to pay
 the freight on them, please contact me.

Mildred Gould
 613 Maine
 Libby, Montana 59923

Dear Editor:

We started a new club at the Vauschall
 Motor Company (General Motors) 12 months
 ago and are happy to report it's going great
 guns. The movement here in England is show-
 ing none of the worrying tendencies your
 writers seem to have in dropping numbers.



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Hero's Have Always Been Cowboys
Yippy, Cry I
Daddy Played the Banjo
Jesus On the Radio
Sugarfoot Rag
The Last Country Song

Prices here are higher than in the States but perhaps square dancing is a turn off for all our other problems. We were wondering if there are any G.M. clubs in the States who would like to correspond with us?

Dick and Dorothy Thomas
36 Ridaly Lane
Luton, Beds., England LU32AG

Dear Editor:

Thank you for publicizing our South Central Kansas Spring Festival. Every month we look forward to receiving SQUARE DANC-

ING Magazine. We, and many from this area, have subscribed to it for many years.

Ted and Babe Mueller
Wichita, Kansas

Dear Editor:

We are trying to trace our Flying Squares banner which was seen in Mexico some years ago. If anyone has any knowledge of it, would they please contact me? Thank you.

Mrs. Robert Kamm
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Melrose Park, IL 60160



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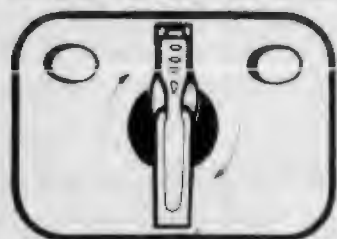
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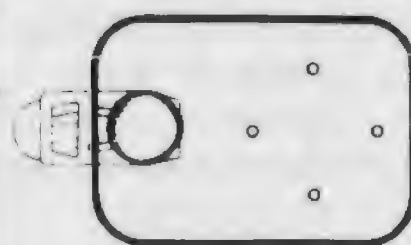
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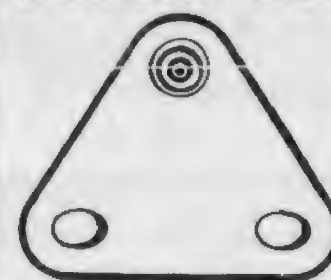
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Don Hadlock, 24813 Broadmore Ave., Hayward, CA 94544

Dear Editor:

The Grand Paraders of Troy, Pennsylvania, are proud of three of their couples who did a heroic deed on their way home from a dance. At about 12:30 am on a cold January night, they drove past a house and noticed smoke coming out from around the eaves. They stopped and got a little old lady out of the house who was living there alone. The men started putting water on the fire around the chimney with small dippers, the only thing they could find. They carried furniture out-

side. Two of the ladies drove to a neighbor's house to call in an alarm. The third lady flagged down traffic, although there wasn't much. One of the people who stopped was a doctor and he took the lady to her daughter's home. The house is still standing; the lady is alive. When the fire fighters arrived, our heroic people, Bill and Alene Boyd, Frank and Joyce Landon and McKean and Altheda Williams went on home.

Marge Wood
Canton, Pennsylvania



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Dear Editor:

In the March issue you printed some samples of the calls on the Premium Albums. I'm letting you know that I appreciate this type of thing. I get the albums each year but it is darned time consuming to write the stuff off the records.

Keith Davis, Oriskany, New York

Dear Editor:

This is the second time when calling for information from folks listed in the August issue that we have been disappointed. First, a

caller's wife said, "They've all quit dancing for the summer but so-and-so might know if something is going on;" the second time we were given a location but no one showed up. I'm suggesting that volunteers need be informed all the time.

Pearl Swanner, Antioch, Tennessee
Those listed in the August Directory are all voluntary workers. We ask that they be currently knowledgeable about dancing in their area. It is a labor of love and the percentage of those who have received help has been high.

— Editor.

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SINGING CALLS

DOWNTOWN KNOXVILLE — Big Mac 009

Key: C Tempo: 130 Range: HC
Caller: Ron Mineau LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) One and three square thru four hands — corner do sa do — curlique — follow your neighbor and spread — girls trade — recycle — pass to center — square thru three hands — swing corner — promenade.

Comment: A lively and rhythmic release with the new sound on Big Mac. The choreography utilizes a follow your neighbor and spread as the key figure. The dance moves nicely and the instrumental with steel guitar adds to the enjoyment. Rating:☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
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HC	
HB	
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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

RED HOT MEMORY — Hi-Hat 5013

Key: B Flat Tempo: 128 Range: HC
Caller: Mike Sikorsky LA

Synopsis: (Break) Four ladies promenade — star thru — promenade — girls roll out and backtrack — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — girls trade — girls run right — bend the line — touch a quarter — boys run right — right and left thru — turn a flutter wheel — swing corner — promenade.

Comment: The melody of this tune may be difficult for some callers. The use of the steel guitar is different and some may enjoy. The figure is very adequate for all Mainstream dancers. The overall reaction by dancers was average. Rating: ☆☆☆

RAINY DAYS AND STORMY NIGHTS —

Longhorn 1021

Key: B Flat Tempo: 130 Range: HC
Caller: Lee Swain LF

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides do sa do — star thru — pass thru — corner swing — left allemande — weave ring — do sa do — promenade.

Comment: A western tune well called by Lee with that low pitched voice of his. Easy tune to call and can be used in beginners groups as the figure is easy to dance. Music has nice beat and melody is very adequate. Rating: ☆☆☆

MABLE — KALOX 1246

Key: B Flat Tempo: 132 Range: HD
Caller: Harper Smith LB Flat

Synopsis: (Break) Four ladies chain three quarters — join hands circle — ladies rollaway —

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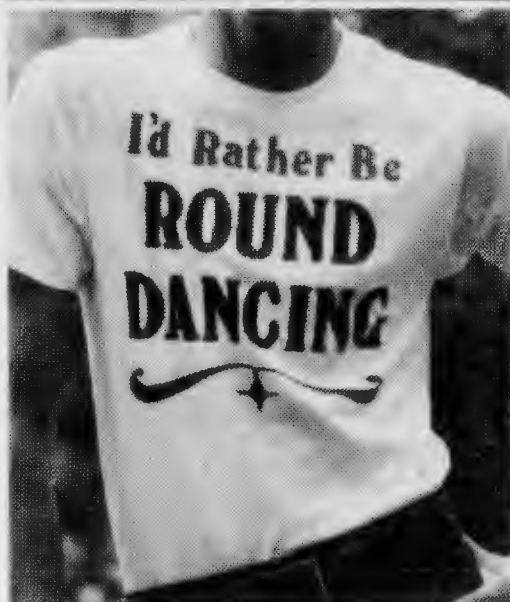
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CEM 37038 "CANADIAN CAPERS" two-step by Peter and Beryl Barton
"I'LL WALTZ WITH YOU" by Doc and Peg Tirrell

circle left — left allemande — weave ring — do
sa do — promenade (Figure) Heads prome-
nade halfway — two and four right and left thru
— sides curlique — boys run right — right and
left thru — star thru — load the boat — swing
corner — promenade.

Comment: Harper gets with it on this release and
even offers a load the boat in the figure, with a
little (very little) help by C.O. on the chorus.
The dance seemed to be enjoyed by the
dancers. The instrumental was good. The tune
is easy and probably will find its way into a
caller's record box. Rating:☆☆☆

ROBINHOOD — Blue Star 2106

Key: G **Tempo: 132** **Range: HD**
Caller: Andy Petere **LD**

Synopsis: (Break) Sides face grand square —
four girls promenade — swing — promenade
(Figure) Head pair square thru four hands —
do sa do — make a wave — scoot back —
swing thru — girls trade — curlique — scoot
back — swing corner — allemande left —
promenade.

Comment: The second company to release this
tune this month. This reviewer has to lean to-
wards the other release on instrumental and
choreography. This one is average and offers
scoot backs and curlique. Rating: ☆☆☆

COWARD OF THE COUNTY — Blue Star 2107

Key: A **Tempo: 130** **Range: HC Sharp**
Caller: Marshall Flippo **LA**

Synopsis: (Break) Circle to the left — left al-
lemmande — swing partner — sides face grand
square — (Figure) Head two couples prome-
nade halfway — in to middle curlique — walk
and dodge — swing thru — boys run right —
bend the line — right and left thru — slide thru
— square thru three quarters — swing corner
— promenade.

Comment: Too bad this record came out after so
many other companies had released this tune.
The figure is good but the instrumental is not

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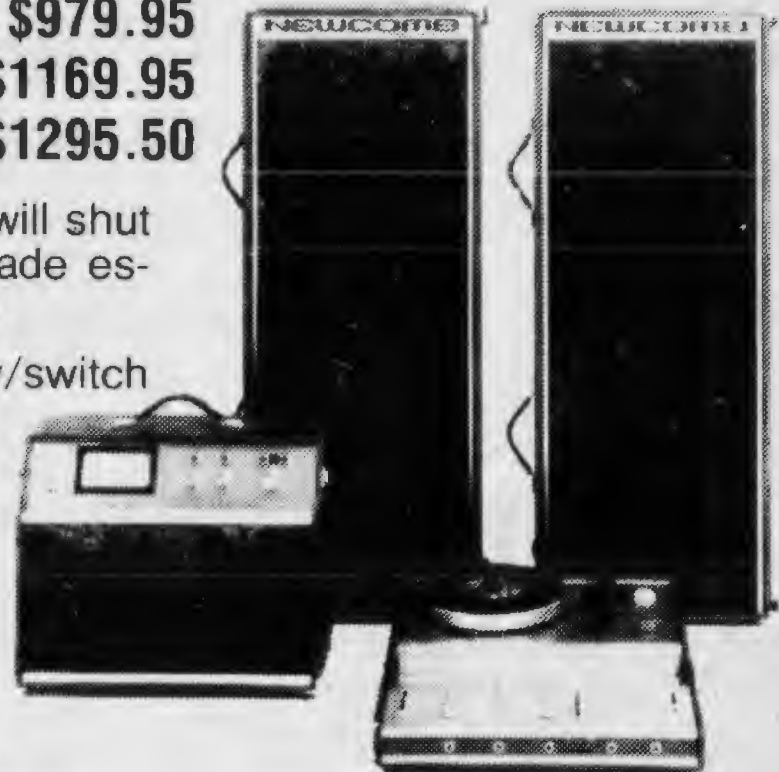
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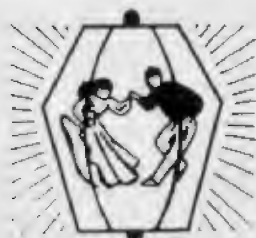
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Live and Love Again — K. Gylfe	.RVB	122
Lookout Mountain — Jerry	ME	107
Love or Something Like It — Bob	ME	111
Missing You — C. Byars	.RAIN	201
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as good as some of the others that are in use. Not one of Flip's best efforts. Rating: ☆☆☆

other word. (We have done this in the writeup in the Workshop.) The instrumental is enjoyable with a good bounce which gives the release a higher rating. Rating: ☆☆☆☆

I HEAR THE SOUTH CALLING ME —

Bogan 1319

Key: G Tempo: 130 Range: HB

Caller: Tim Ploch LB

Synopsis: Complete call printed in Workshop.

Comment: A recent improvement in the Bogan music adds to this release. The figure is very easy with nothing special in the way of choreography. The calling is adequate and can be used at any Mainstream function. The word alcohol could have been replaced with an-

HOLDING THE BAG — Seven C's 101

Key: A & B Tempo: 132 Range: HB

Caller: Al McAlpin LA

Synopsis: Complete call printed in Workshop.

Comment: A real lively tune well played and well called by Al. This dance moves right along and the dancers moved right with it. The figure had nothing more than an eight chain six to worry about. A real toe tapping release

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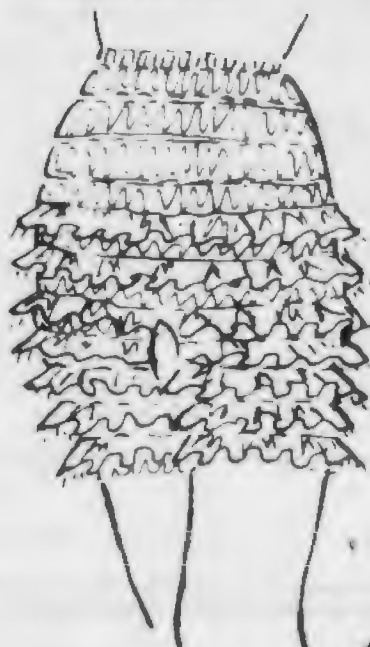
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HASTA MANANA — Dance Ranch 655

Key: F Tempo: 132 Range: HD

Caller: Frank Lane LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) First and third square thru four hands — corner do sa do — curlique — walk and dodge — partner trade — pass thru — wheel and deal — double pass thru — track II — swing corner — promenade (2nd

Figure) First and third promenade halfway — two and four right and left thru — flutter wheel — sweep a quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

Comment: Good choreography on this record with nice timing executed by Frank. The called side has been slowed considerably for smoother execution. A word to the callers would be to do the same thing when calling. Music is average but certainly adequate.

Rating: ☆☆☆☆

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- 151 Ain't She Sweet by Al Brundage
- 150 Calahan round by Bud Parrott
- 149 Somebody Loves You round by Merle Davis
- 148 Merry Oldsmobile by Gene Trimmer

Key: G **Tempo: 130** **Range: HB**
Caller: Marshall Flippo **LB**

Synopsis: Complete call printed in Workshop.

Comment: A different kind of singing call for Flip with a drum background. It comes out as a fine release. You can always depend on Flip's timing being danceable. The melody line is well established and dancers will recall the tune.
Rating: ☆☆☆☆

JULY YOU'RE A WOMAN — Blue Star 2105

Key: C **Tempo: 126** **Range: HC**
Caller: Nate Bliss **LB**

Synopsis: (Break) Circle left — walk around

corner — see saw own — left allemande — swing — promenade (Figure (Basic level)) Heads lead right — circle four — head gents break make ring — circle eight — allemande left — allemande thar forward two — boys swing in — slip clutch — left allemande — weave ring — swing #5 and promenade her (Figure (Mainstream)) Heads lead right — veer to left — half tag the line — trade and roll — fan the top — boys move up — right and left thru — pass thru — wheel and deal — centers pass thru — swing thru — turn thru — swing corner — promenade her.

Comment: Lots of choreographic moves in this

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release which give callers a Basic level and a Mainstream to use if callers decide to call it from listed call on cue sheet. The dance itself as recorded was monotonous to the dancers. It was very basic all the way through. Nice job by Nate. Rating: ☆☆☆

I AIN'T GOT NO BUSINESS DOING

BUSINESS TODAY — Roadrunner 203

Key: F Tempo: 130 Range: HF
Caller: Wayne Baldwin LC

Synopsis: Complete call printed in Workshop.

Comment: Different rhythm track gives a unique feel to this record. Dance movement is very

adequate and Wayne does a nice job in his execution of the call. The curlique, scoot back and boys run figures work smoothly. Callers should have little trouble in calling this tune. Rating: ☆☆☆☆

THERE IS A MIRACLE IN YOU — Hi-Hat 5012

Key: G Tempo: 128 Range: HC

Caller: Ernie Kinney LA

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — two and four right and left thru — square thru four

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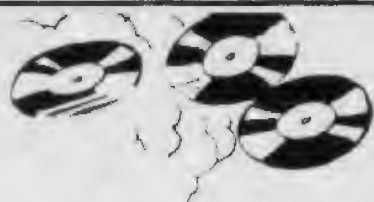
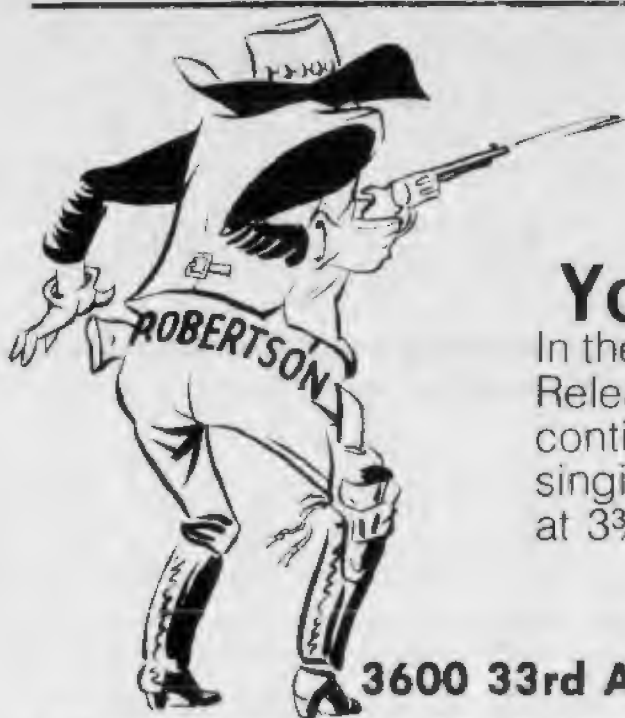
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hands — do sa do — eight chain four — swing corner — promenade.

Comment: A real smoothie by Ernie that can be used in class work as well as Mainstream dances. The eight chain four is the most difficult. Timing was enjoyed by the dancers. The tune has a nice melody line along with good instrumental. A good release. Rating: ☆☆☆☆

SOMEONE IS LOOKING FOR SOMEONE LIKE YOU — FTC 32032

Key: E

Tempo: 130

Range: HB

Caller: Gary Brown

LB

Synopsis: (Break) Sides face grand square —

four ladies chain — chain back — promenade (Figure) Heads square thru four hands — meet sides right and left thru — curlique — follow your neighbor — trade wave — swing thru — boys trade — turn thru — left allemande — promenade (Alternate Figure) Heads lead to right — circle four — break to lines — move up curlique — track and trade — tag the line — face in right and left thru — pass the ocean — swing thru — turn thru — swing her and promenade (Alternate Figure) Heads lead right and circle — break to lines — move up and curlique — coordinate — make me a column — triple scoot — boys run right —



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RR 2000 YOU ARE MY FAVORITE THING/END OF THE WORLD - Wade (Country & Western - not a square dance)

swing corner — left allemande — promenade.

Comment: Those dancers wanting material in a singing call will get a lot from this one. The calling by Gary is well done but this reviewer feels the voices in the background did not add to the enjoyment on the release. The tune is not difficult and is steady in its execution. Not an overall bad release. Rating:☆☆☆

WALK ON FOOL — Prairie 1023

Key: C **Tempo:** 128 **Range:** HC
Caller: Johnnie Scott LC

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left

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- RR 134 SAIL AWAY - Wade
- RR 135 NEVER DID LIKE WHISKEY - Pat
- RR 136 LOVING YOU IS A NATURAL HIGH - Wade
- RR 137 RED BANDANA - Kip
- RR 138 NEXT BEST FEELING - Wade

allemande — swing partner — promenade
(Figure) Heads square thru four hands —
corner do sa do — swing thru — girls fold —
peel the top — right and left thru — square thru
three quarters — swing corner — promenade.

Comment: A nice feeling on this release, a western square dance feel with a peel the top in the movement. Instrumental is average but utilizes different instrumentation that many companies do not use. Nice job by Johnnie. Rating: ☆☆☆

LAURA — Chinook 034

Key: D **Tempo:** 130 **Range:** HB

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Caller: Daryl Clendenin

LA

Synopsis: (Break) Circle left — reverse single file — girls backtrack meet partner turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — down middle square thru four hands — right and left thru — veer to left — circulate — half tag — trade and roll — pass thru — left allemande — promenade (Alternate Figure) Heads pass thru — U turn back — square thru four hands — swing thru outside two — split circulate — boys run right — square thru four hands — trade by — swing corner — promenade.

Comment: This tune is not the melody that most will recall as Laura. It has a western flavor that is simple in make-up. The choreography of the dance is well timed as is usual in Daryl's releases. The alternate figure offers more meat if the caller so desires. The instrumental is strong beat wise. Rating: ☆☆☆☆

ROBIN HOOD — Chaparral 405

Key: G **Tempo: 130** **Range: HC**
Caller: Beryl Main **LD**

Synopsis: (Break) sides face grand square — four ladies promenade — swing — promenade (Figure) Heads lead right circle — make

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a line — touch a quarter — coordinate —
couples circulate — bend your line — right
and left thru — slide thru — swing — swing
corner — promenade her home.

Comment: A smooth execution by Beryl using a
coordinate movement that times out nicely.
Dancers enjoyed this release. The melody is
nothing outstanding and most callers will be
able to call it. Rating: ☆☆☆☆

SMOOTH SAILING — Kalox 1245

Key: B Flat Tempo: 128 Range: HF
Caller: John Saunders LF

Synopsis: (Break) Four ladies chain — send her

back dixie style to — allemande thar — men
swing in right hand star — back around — slip
the clutch — left allemande — weave ring —
swing — promenade (Figure) Head couples
lead right — circle — head men break make a
line — pass the ocean — scoot back — girls
circulate — boys trade — swing thru — swing
thru — boys trade — girls turn around
—promenade.

Comment: This release seemed difficult for John
to call. The choreography was nicely exe-
cuted with some nice moves by the dancers.
After opening, John begins to feel melody line
better and ends up doing a nice job. Music is

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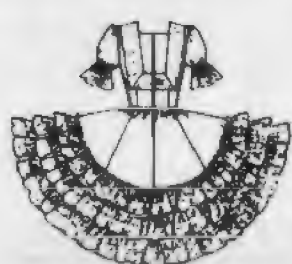
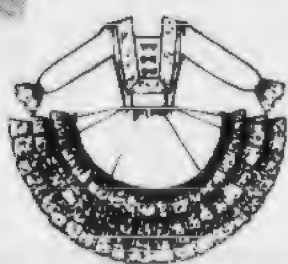
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well played and callers will have to determine by listening as to their particular use.

Rating: ☆☆☆

SECOND HAND SATIN LADY — Chinook 033

Key: C Tempo: 136 Range: HC

Caller: Jim Hattrick LC

Synopsis: (Break) Four ladies promenade — pass partner — swing corner — join hands — circle — four ladies rollaway — weave ring — do sa do — promenade (Figure) Four ladies chain — heads pass thru — cloverleaf — sides pass thru — star thru — right and left thru — ladies lead dixie style — make a wave — balance — girls circulate — boys trade — left allemande — swing own — promenade.

Comment: A dance that moves right along but seems to rush the dancers. The melody line may be a little difficult for some callers, others will breeze through it. This dance if slowed down a bit will be beneficial to dancers and callers alike. Figure is not hard. Getting all the words out will have to be worked on by callers.

Rating: ☆☆☆

I'LL BE YOUR RHINESTONE COWBOY —

Bee Sharp 112

Key: C Tempo: 132

Range: HD

Caller: Chuck Veldhuizen

LC

Synopsis: (Break) Circle left — allemande corner — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads promenade halfway — sides square thru four hands — swing thru — boys run right — couples circulate — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: This tune should not be confused with "Rhinstone Cowboy" as it is not the same. The listing on the record stating no key, no time or tempo was probably in jest, but could deter some from purchasing. Most callers do not go by this but from what they hear when buying. The word metering and timing will have to be worked on by callers as it seems rushed in many places. The instrumental is adequate with some background voices.

Rating: ☆☆

HOEDOWNS

GET DOWN — Stirrup 1103

Key: A

Tempo: 125

Instruments: Drums, Bass, Guitar, Banjo, Mandolin, Fiddle

GET BACK UP AGAIN — Flip side to Get Down

Key: F

Tempo: 125

Comment: Get Down has a strong after beat.

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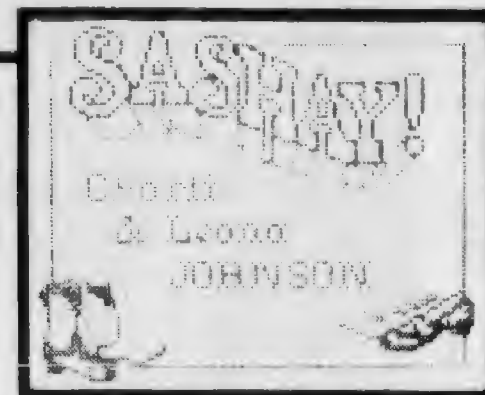
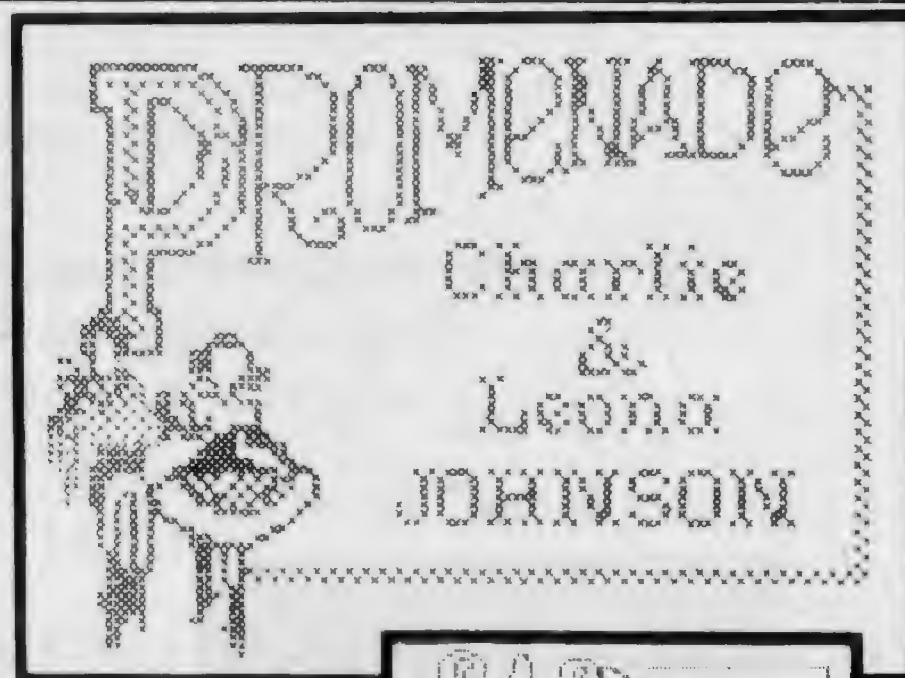
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POSTAL COSTS

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TENNESSEE RECEIVES IRS TAX EXEMPTION

The Tennessee State Association of Square & Round Dance Clubs, Inc., as of March 15, 1980, is officially Tax Exempt under IRS

Code, Section (c) (4). The announcement was made at the official executive meeting of the 29th National Square Dance Convention® on Sunday, March 16 by Business Chairman, Eddie & Sally Ramsey. Don Wilcox, acting as a member of the Finance Committee for the State Association, is personally responsible for acquiring the exemption. Don is also Vice-Chairman of Social & Special Events for the 29th Nat'l Convention. He has worked tirelessly for many months to manage this very important step for Tennessee Square Dancing and is to be commended for his devotion and dedication.

(**BERYL FRANK**, *continued from page 21*) she is wearing. She writes a quarterly article for the square dance publication, *QTR TRN*, is a regular contributor of poetry to *Cues 'N' Tips*, and no doubt you'll be more familiar with her name when you see it in this publication in the future.

Beryl writes, "We're always dancing with people we don't know until we step into the square. Then these folks become our friends. I don't know of any other activity where this



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happens so often or so freely."

And to conclude, we offer Beryl's 1980 version of the poem she wrote when she was nine:

My Louis is a great big man
Who drives a great big car
And he and I ride many miles
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(**SPECIAL PARTY**, *continued from page 23*) were so agog to see chicken bones disappearing that their hosts had difficulty in luring them away from the kitchen.

The finale of the day was the Village Swingers club dance. The party was in full swing with Monte Wilson calling when the Russians arrived. The newcomers watched

with interest and their feet soon were tapping. A few of the Russians came forward to try an allemande and a do sa do but the translator had a bit of difficulty interpreting the commands for them. However all the guests seemed happy to sit and watch and to learn what this type of American folk dancing was all about. No doubt they observed that our dancing did not display the precision and artistry that they had shown earlier but there was just as much enthusiasm, and the goodwill that came through on both sides was unmistakable. It turned out to be a day long remembered.

(**CUE SHEET**, *continued from page 32*) sheet. If there are any parts of the cue sheet that would call for guesswork, rewrite it. Even though it may mean retyping the whole sheet, be sure it is understandable. Asking a teacher to assume what you have in mind is a very good way to cause your dance to be filed away and forgotten. There may be mediocre dances that will become much more popular than yours simply because they have a well written, more easily understood cue sheet.

To conclude this article, we want to say that

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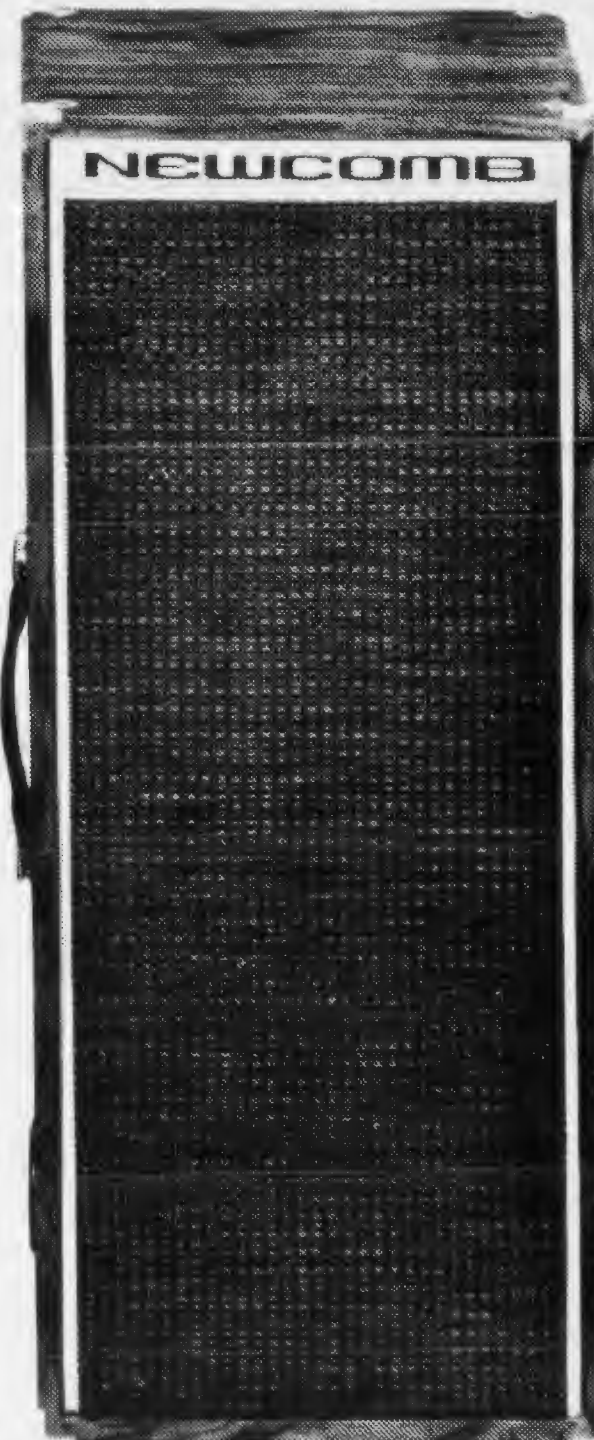
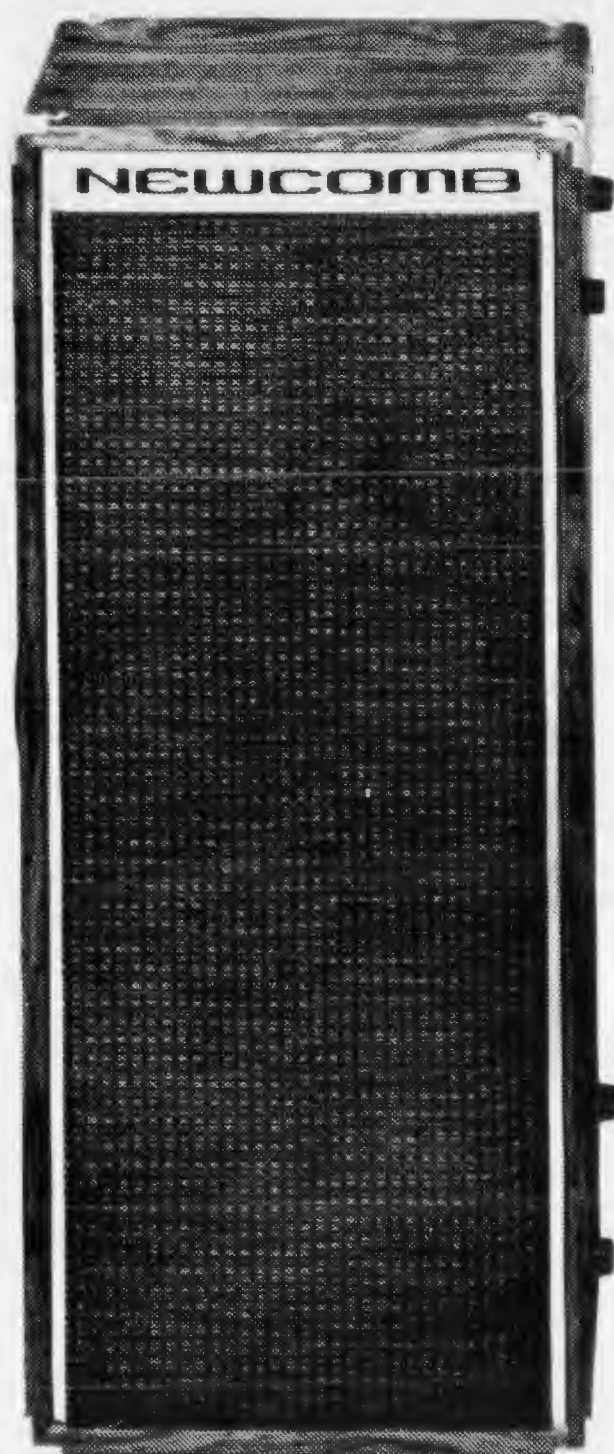
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the suggestions we have made are our own thoughts, and that this is the format that we use when writing our own dances. Our advice, and rule of thumb is *Do not assume. Explain, clearly. Write it like it is.*

(**WORLD**, continued from page 43)

and private individuals who donated door prizes. More than 360 square dancers from Colorado Springs attended while callers Gregg Anderson, Lyn Bergquist, Bill Cash, Spike Cowlshaw, Ken Jeffries, Phil Olson and Harold Palmer donated their services. \$1,200 were raised for the Leukemia Foundation.

Mississippi

On August 1st and 2nd the Mississippi Gulf Coast 18th Annual Square Dance Festival will be held on the "American Riviera" at Gulfport-Biloxi. The Convention Center Exhibit Hall of the Mississippi Coast Coliseum has 24,000 square feet of air-conditioned dancing space. Marshall Flippo will call Friday night while Beryl Main and Jerry Haag will take over the microphone on Saturday. John and Wanda Winter are in charge of rounds. For information contact Harold & Pauline

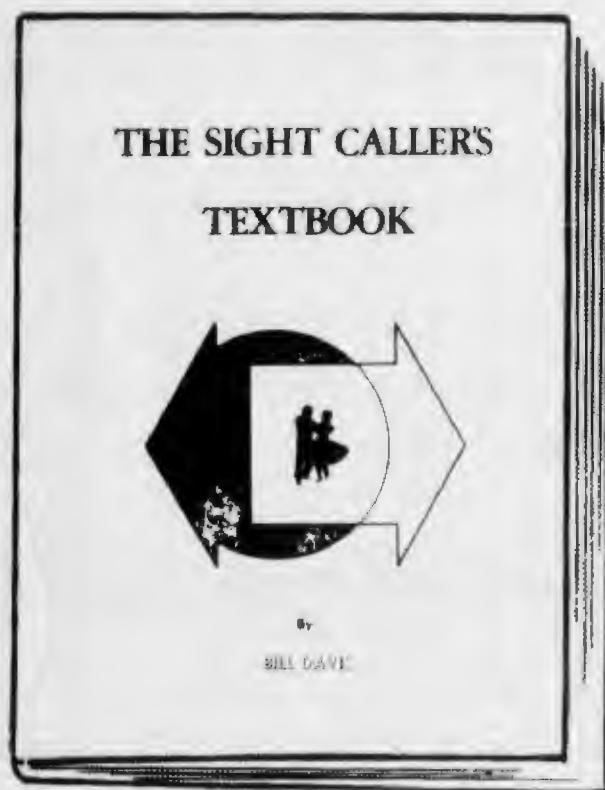
Smith, 4502 Kendall Ave., Gulfport 39501.

New York

The Lincoln Center Library donated a section of the Library for a dance costume exhibit area during April and May. Mary Ann Herman worked with the Library staff to prepare the costumes which were displayed in dance positions. On May 3rd a festival ethnic day was planned with performing groups entertaining at Damrosch Park and general folk dancing available in the Plaza. For the past forty years Michael and Mary Ann Herman have dedicated their lives to furthering dance and this costume exhibit was put on to honor them. Our congratulations!

Germany

EAASDC is releasing its own publication with the first issue dated January 1980. Designed as a communication aid between the Association and its member clubs, the *Bulletin* will contain information about membership meetings, constitutional changes, club listings and publicity for Association activities or dances hosted by member clubs. The *Bulletin* will be printed in both German and English. Another step for this active Association.



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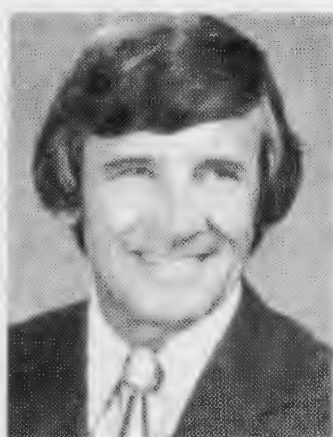
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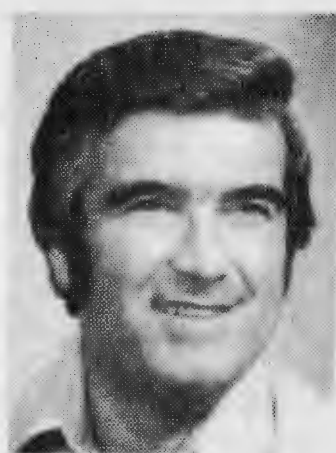
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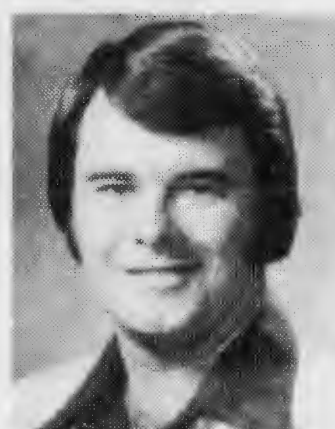
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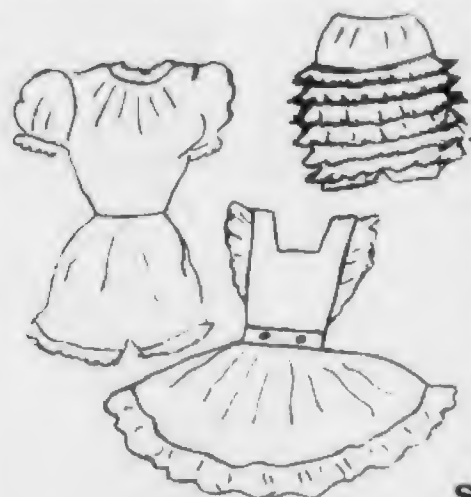


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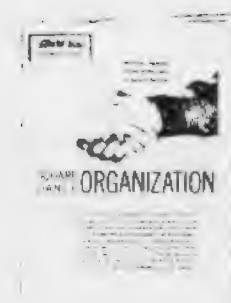
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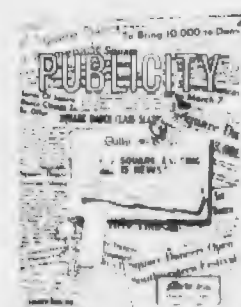
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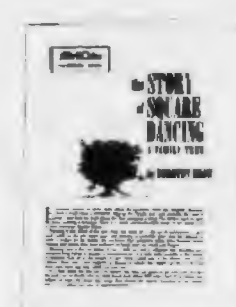
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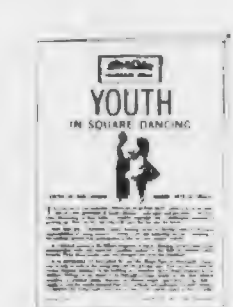
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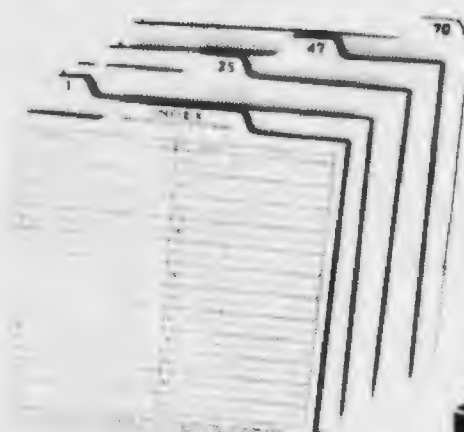
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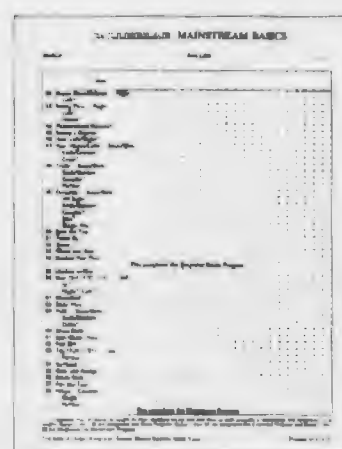
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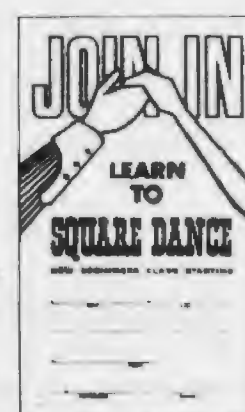
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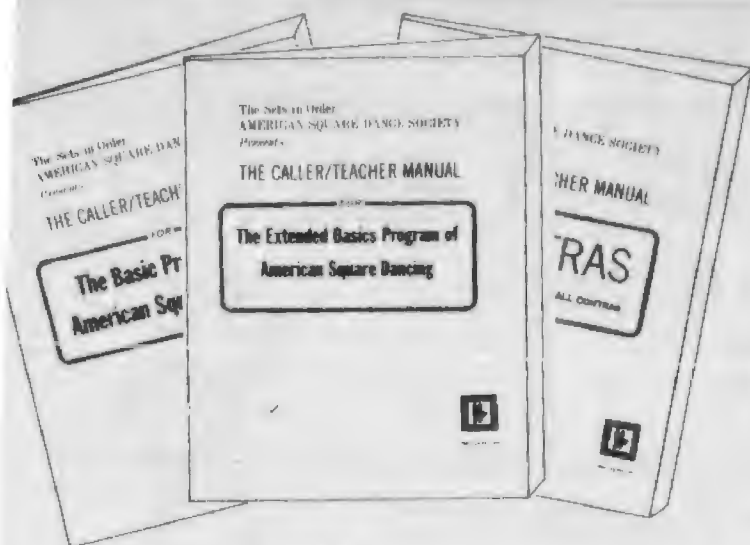


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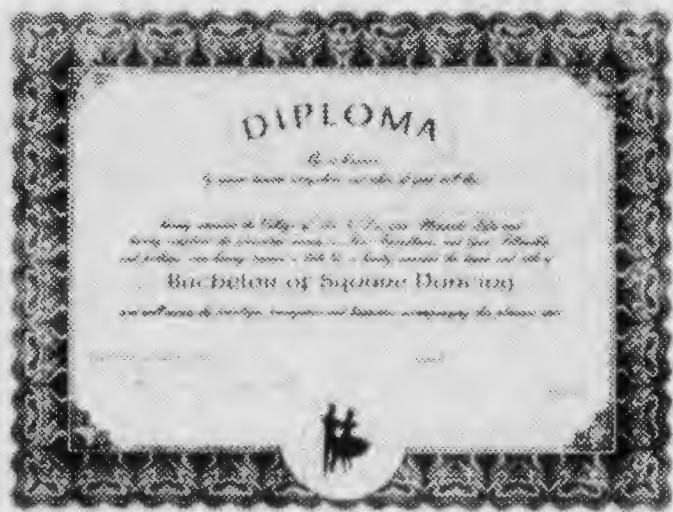
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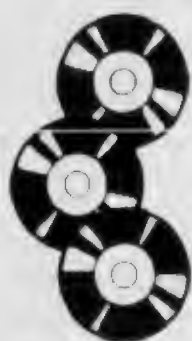
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Tommy Sorensen of Mt. View, California, recently passed away. Active for the last several years in the Santa Clara Valley, prior to that, Tommy's calling spanned more than 15 years in the Cleveland, Ohio, area.

Our condolences to the families of both these fine men.



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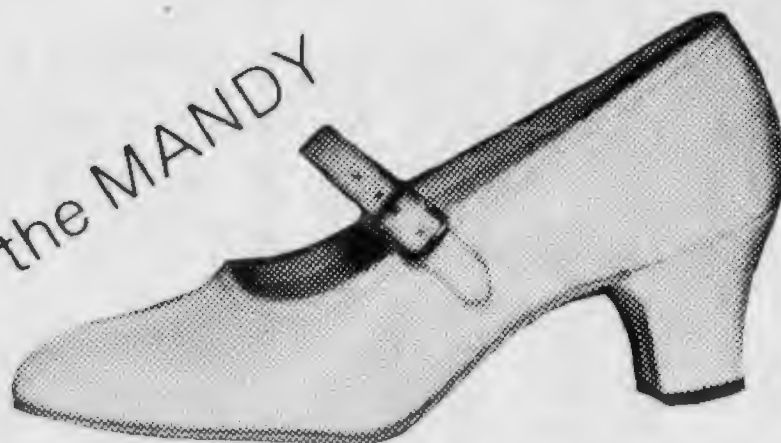
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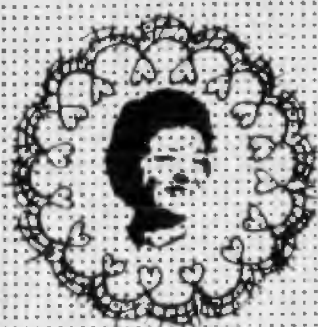
fashion feature



Border prints are fun to work into a square dance dress. Note how Helen Palmero has taken the primary border at the hemline and used it again on a panel on the bodice. Then a secondary print on the skirt is repeated on a wide, square collar. The fabric has a burgandy background with blue, white, lavender and rust flowers. Outstanding fabric such as this needs no additional trim.

FASHIONS

BY NITA SMITH



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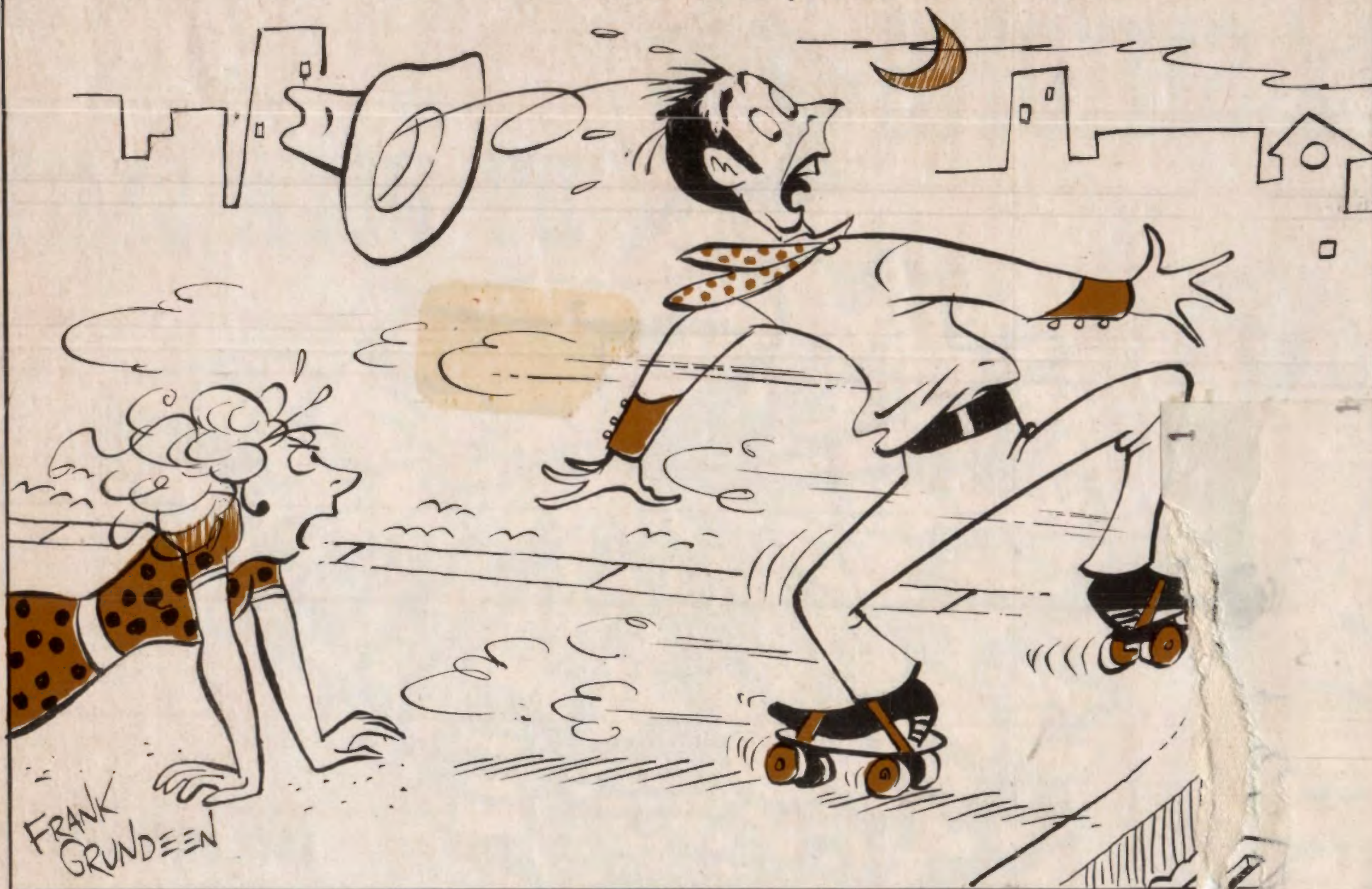
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